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THE NEW YORK DRAMATIC MIRROR

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THE MATINEE GIRL.



Press work is getting to be a fine art. Time was when a diamond robbery was the only thing that occurred to advertise an actor, but the up-to-date press agent has ideas.

Only a few weeks ago we all read of the ladies of the chorus at the Casino amassing fortunes in the stock market, and now Mrs. Hopper further electrifies us by buying out the theatre for a matinee so that all may go to the races.

And in case it might be doubted that it all really happened, why there was a photograph of the check published.

The riches that are floating round the Casino nowadays are like something you read about. Buckets of diamonds and pearls, checks, cartloads of roses and orchids, tips on stocks, and some real money.

One of the pretty maidens lost a purse the other day with \$20 in it. She said she didn't mind the \$20 but she hated to lose the purse.

Just as though any one would think she'd mind losing \$20! Why, the idea is simply preposterous! Twenty dollars? Fudge! Tush—tush!

And no doubt they carried away all the cash last Saturday from the races. But what's the use? Perhaps they just threw it around, or fed the horses with it.

The girls are clubbing together to give the musical director of the company a pair of diamond suspender buckles, and the press agent's salary has been raised.

And they are all, oh, so happy!

When I saw The Prima Donna I had the misfortune to miss Lulu Glaser's performance, as she had a sprained ankle and couldn't play.

But Toby Claude was there, and she is such a clever sprite-like little creature that she made every one merry. She is without exception the tiniest creature and the best shaped that ever sang or danced in a comic opera, and she has a nice little voice and a sense of humor.

Her Irish song was especially well sung and acted. And the "honeysuckle" song that Miss Glaser's understudy sang so charmingly is also a pretty, lively melody, and proves that plenty of good songs may be set to ragtime music without being coon songs.

Thank goodness the coon song is waning. There was a time when it seemed as though it were going to be always with us. It made itself heard at all sorts of things from teas to concerts, and even the society playwrights worked it in to give life to their work.

But American song writers and libretto makers are beginning to wake up to the fact that the coon song is dead and deserves decent burial.

Perhaps after a while they will astonish a waiting public by some of the sweet old sentimental ballads like those our mothers used to sing?

The Matinee Girl, while looking over a copy of that new and wonderful book which was gotten up in exact imitation of the Baxter Letters, and which has carried itself into its twenty-second thousand through the popular tendency of the day toward slang, found a chapter on Would Be Actors—that is, as the author of "John Henry" would say, "fine and daisy." It is about a "would-be" named Tommy Harper.

Tommy had an idea that if the part of Washington crossing the Delaware in Janice Meredith could be fattened up with a couple of topical songs and a comedy bit he'd be aces for the road. He says that if he had seen David Harum first he would have made Billy Crane look like a plate of cold potatoes.

Tommy told me once that if he could play the opposite part to Marie Dressler the public would have to bite its way into the theatre. Tommy thinks he could rush on and play Richard the Third to such an extent that the audience would rise up and carry him out on their shoulders. Perhaps they would—dead.

John Henry takes his lady friend to see Bernhardt, and he tries to translate for her. He says:

When Coquelin pushed out his chest and jawed every one in sight I threw my whole soul into the translation and handed my lady friend a line of talk that I heard in a burlesque at the New York. Coquelin made an awful hit with my lady friend. If I could have remembered any more of those good things Coquelin would have been aces with her forever.

Before the first act was over I had Sarah talking about a sure cure for rheumatism that I had read in an almanac, and I had Coquelin reciting the "Charge of the Light Brigade." It was a hot evening for me! It was fierce!

But it was all over when I put Sarah on Mother Goose. My lady friend wouldn't stand for poor Mother Hubbard. She said she thought I was stringing her. I guess I was.

The Matinee Girl has always heard the city of Hoboken spoken of in a somewhat slighting tone, but to her it is an enchanted town, like a city in a fairy tale, and one of these days when time hangs heavy she will weave a romance about it, which may afterward be dramatized. Who knows? Stranger things have happened.

But to begin with I have never been in Hoboken, and therefore it is a mystery, and mystery is always fascinating. Then it is a city built on a hill, and that is interesting.

And from the window where the Matinee

Girl writes, she can see it there across the river, and at evening the sun goes down behind it with dramatic effect that is superb.

All its roofs then become gilded minarets; the clouds float over it with filmy effects of changing color that are delightful. Then there is a monastery with a domed top in which good monks live behind bars from which they can never pass again into the world.

Of course, there is romance, and mystery, and plot enough in all this to connect a wonderful fairy tale from. It seems odd. Some people gaze at the stars and the sky for inspiration for noble thoughts. The Matinee Girl simply looks over to Hoboken.

At night it is more wonderful than ever, for the lights gleam in a line along the hill, and you can fancy it is really an enchanted land. One big arc light seems to tower over the rest.

I asked a man one night what he thought that light was; if it was to warn ships or anything like that, but he said it was on a brewery. Of course, I shall never go to Hoboken, for I might be disappointed and find it a very prosaic and unpleasant sort of place, but to the Matinee Girl it will always be the sunset land of Enchantment, where everything is beautiful, like the "Ever So Far Away" that Marshall Wilder used to recite for us.

One of the points most noticeable in Blanche Bates' admirable portrayal of the fiery heroine of Under Two Flags is the manner in which she uses her hands and feet.

It is better than a chapter on Delsarte to watch her sturdy planting of her feet, slightly apart, more like the stand of a man than a woman.

Then her hands and arms are used with the same care, and give a wonderful impression to her acting. When she raises her arm it is held up direct from the shoulder, almost straight, and the hand is open wide, the fingers outstretched.

As I watched her I kept asking myself what trick, or charm, or power it was in the actress that gave the impression of majesty to some of her scenes, and I think her management of her limbs and body gives her the distinctive style which she has in this play. I don't think they are merely mannerisms, for they are so well suited to the character of Cigarette, and would be entirely out of place in a part like Madame Butterfly, which I know is one of this actress's triumphs.

It seems a shame that the duel has been substituted for the magnificent execution of the book so exquisitely written of by Quida. The pages fairly throb with the sympathy of the writer for the little heroine whom she is finishing off so relentlessly.

It seems like a scene fairly made for the stage.

The brave man waiting the volley that is to end his life. The soldiers, his own comrades, drawn up in line waiting the dawn, which is the signal for the shooting. Then the girl dashing in with the revolve and dying on the breast of the man she loves, and has saved just as the sun rises; it does not seem as though anything could be fashioned which would make a more stirring and effective climax.

As it is, the announcement of the shooting and the carrying in of Cigarette seem to rather weaken the drama, which to this point is full of thrills and tears. But there is no question of Miss Bates' performance. It is full of fire, and intensity, and sex.

I wonder what next terror in the way of noise will be sent as an affliction to New York. When the elevated road rattle began it was said that New Yorkers would never stand for it.

But the elevated's roar is like the chirp of a robin compared to the clanging cable car bells that sometimes seem to turn Broadway into an inferno. Then the condensed air nozzles began their puffing and snorting. Now Fifth Avenue and the Park are filled with the demon bubble wagons that make the worst racket of all.

And still we wonder at our nerves! That man who wrote about New Yorkitis knew what he was talking of. We are the noisiest lot of people on earth, and if the puffing, and the snorting, and the clanging stopped suddenly the shock would kill us.

THE MATINEE GIRL.

ACTRESS AVERTS PAIN.

During a performance of *Sopho* last week at the Thalia Theatre, when the house was filled with excited Jewish playgoers, the calcium in the gallery began to shake and spatter and shower spectacular sparks on the heads of the people below. The fire-shouting folk was standing upon this occasion, in the balcony, and he immediately began to bellow a Yiddish translation of the words that have caused more death and disaster than almost any other words ever spoken. The audience began its usual scramble for the doors. There was a moment of extreme peril. As is frequently the case, a dreadful disaster was averted by a player. Madame Bertha Kalisch, the star of the company, walked down to the footlights and laughed. Madame Kalisch laughs remarkably well, so though she found it impossible to restrain her merriment. The Jews paused in their exodus to listen to the laugh and to look at the laughter. Then Madame Kalisch addressed them in Yiddish. She twitted them for their timidity and pointed out the trifling cause of their alarm. Then the auditors laughed with the star and at each other and altogether—and *Sopho* returned to her amorous adventures on the stage.

HYPNOTIC SUBJECT KILLED.

A tragedy of peculiar horror occurred on the evening of May 16 at the Woonsocket (R. I.) Opera House. Frank E. Harnsworth, a hypnotist assisted by his wife and a professional "subject," named Thomas Bolton were giving an exhibition. Bolton, after being hypnotized, was placed between two chairs with his head on one and his feet on the other. Upon his rigid body was placed a large stone weighing several hundred pounds. Harnsworth called for a volunteer from the audience to break the stone with a sledge-hammer. A young blacksmith named Clifford Trask undertook the experiment. He struck two heavy blows, cracking the stone, and was about to deliver a third when the chair under Bolton's head gave way. As the man fell to the stage the heavy stone crashed down upon him. He died shortly after, though a physician, hastily summoned, did all in his power to save him. Harnsworth and Trask were arrested and the authorities are now making an investigation.

GRACE RAVEN ENTERS A CONVENT.

Grace Raven, for several seasons leading woman for James O'Neill, last week entered the Convent of the Good Shepherd at Carthage, O. Miss Raven's right name is Grace Middleton. She was educated at a convent in this city, and besides supporting Mr. O'Neill in Monte Cristo and other plays, she was a member of Margaret Mather's original company. She was considered an actress of ability. A few years ago Miss Raven retired from the stage, and since then has lived with her mother at Dayton, O.

THE ART OF ACTING.

It is very much more difficult, and surely not less important, for an actor correctly to place his emphasis than it is for him correctly to place his accents. The correct placing of the one is always a matter that demands more attention and memory, while the correct placing of the other is often a matter that demands careful study and keen perception.

There is good reason why every actor should not always place his accents correctly; there is, on the contrary, a very good reason why many actors often do not place their emphases correctly—they have not been endowed with sufficient intelligence to make it possible for them to do so.

It's not every man that can become a good reader, try as much as he may; but it is the duty of every man that pretends to act to make himself as good a reader as he can. No actor ever has amounted to much that did not read well.

It was what came from the lips of the Keans and the Riches, the Forrests and the Cushman, that made them the great players they were. And be assured these great artists never went before their audiences leaving anything to chance that could be settled beforehand. They were of opinion, every one of them, that there was one best way, and only one, to utter every line, and that best way they sought to discover before they felt they were prepared to undertake a personation.

Have we any players of that sort nowadays? Not many, certainly!

The right placing of the emphasis is only one of several things that must be attended to to make a good reader, but it is the only thing that can be intelligently discussed on paper. It is quite as necessary that the inflections be correct, the time properly distributed, the pauses properly made, and the spirit properly rendered, as it is that the right words be made emphatic. But the importance of these things can be made apparent only by oral illustration; hence the reason that I, when I have discussed the readings of some of our more prominent players, have confined myself to questions of emphasis.

The thing that actors pay least attention to—less even than they pay to emphasis—is the proper distribution of time and yet this it is, more than any other one thing, that tends to make one's utterance natural and realistic—that puts into one's utterance that makes it sound as though one were speaking one's own words, uttering one's own thoughts.

In reading, the proper distribution of time belongs more especially to the domain of art than does anything else the reader has to attend to. It is the thing last learned by cleverness and one of the things never learned by mediocrity. With skill in the distributing of time comes deliberation, a thing without which no reader can be really effective. Mr. Forrest always took at least six minutes to speak Hamlet's to-be-or-not-to-be soliloquy, while no other actor I have ever seen took more than four, and some I have heard speak it in less than three. Yet Mr. Forrest's six minutes did not seem so long to the auditor as the three minutes of the others.

The others, to use the expression of a celebrated master of the art of delivery, "hadn't the trick." Mr. Forrest's six minutes, be it remembered, were not consumed in drawing over the words, big or little, after the fashion of so many whose chief ambition would seem to be to stuff each and every word with as much sound as possible. Oh, no! When Mr. Forrest spoke, the words came clean-cut and sharply defined.

Mr. Forrest and Miss Cushman as readers were absolutely wonderful. There is now no player on the American stage worthy to unmatch the shoes of such as they.

My object in occasionally discussing the readings of some of our more prominent players is, assuredly, not to belittle them. No, my object is to make the readers of *The Mirror*, and especially the would-be dramatic artists, think; to impress on these latter, especially, the fact that the memorizing of the words is the smallest part of the study that should be given to parts of often even minor importance. The memorizing, by the way, is the last thing that should be attended to. First how—then what?

ALFRED AYRES.

ROSENTHAL IN THE HUGENOTS.

At the People's Theatre, last Tuesday evening, the regular Jewish stock company, headed by Max Rosenthal, presented Jacob Gordin's historical tragedy, *The Huguenots*. The occasion was the benefit night of Mr. Rosenthal, and the audience was, consequently, very large. The *Huguenots*, like nearly every one of Gordin's plays, is popular with Yiddish theatregoers. This is in a way remarkable, since as a rule the Jews of the Ghetto are interested only in plays whose chief characters are men and women of their own race. Gordin and other dramatists of the Jewish quarter appreciate this sentiment, and rarely do they write plays in which the hero and the heroine are other than Jews. The *Huguenots*, however, appeals strongly to the audiences of the Ghetto—probably because it presents a picture of religious intolerance and oppression that strikes home to a race which has itself suffered.

The action of the tragedy takes place entirely in the palace of Charles IX, in Paris, during a period just prior to and after St. Bartholomew's Eve. Charles IX, Catherine de Medici, Henry of Navarre, and Marguerite de Valois are the principal figures in the play, and all are drawn with historical accuracy. The story deals with the massacre of St. Bartholomew's Eve, the events leading up to it, and its results. The incidents show the terrible power of Catherine and the weakness of Charles. The play ends with the death of the latter. The situations, many of them, are intensely dramatic, and the lines contain much poetic beauty. In the role of Charles, Mr. Rosenthal displayed admirably his dramatic talents and accomplishments. His abilities in the direction of make-up and characterization were particularly shown, since Charles is quite unlike, in appearance and manner, any of the other characters in Mr. Rosenthal's large repertoire. The face, when in repose, suggested the blank, non-committal face of a Pierrot. When it lengthened or fell in accord with the thoughts that passed through the mind of the parricide king, the face expressed, in succession, craftiness, melancholy, almost insane anger and the deepest horror. Mr. Rosenthal's play of facial expression was marvelous. Its equal is rarely seen in New York. In elocution these qualities, together with a manner absolutely true to the role, made Mr. Rosenthal's impersonation worthy of the highest praise.

The other roles were in capable hands. Especially creditable performances were given by Mrs. Abramovich as Catherine, Levinson as Henry of Navarre, and Gold as Coligny. The one stage setting was very handsome, and the costumes were rich and well fashioned.

ELEANOR FRANKLIN.

Eleanor Franklin is the subject of the portrait on the front page of *The Mirror* this week. Miss Franklin has just concluded what has been for her a very successful season, that began with a starring tour in *Fedora*, in the portrayal of which exacting role she made a distinct hit. Later in the season Miss Franklin was engaged to play Queen Flavia in *Rupert of Hentzau*, and again her success was emphatic. Considering the short time she has been on the stage, Miss Franklin's career has been attended by exceptionally good results, and she gives promise of accomplishing still more in the future. She has youth, ability, personal attractiveness in her favor.

GEORGE CLARKE III.

George Clarke was compelled to prematurely close his season in *When We Were Twenty* one at St. Paul May 18, owing to a severe attack of sciatic rheumatism, with which he has been troubled for some time. He is now in New York.

John Turton, leading juvenile. *Mignon*.

GOSSIP OF THE TOWN.



Above is an excellent likeness of Leah Lessi, a young emotional actress, who has resurrected the old play of *East Lynne* and in a measure revived the strong human interest that it undoubtedly possesses. Miss Lessi's methods are the simplest and have won much praise for her in this drama. She is very slightly in face and figure, tall and graceful, and her temperament fits her for the characters of Lady Isabel and Madame Vine. Miss Lessi is notable in the art of dressing. Her costumes add much to her success, especially with the fair sex. Miss Lessi's supporting company has been carefully selected, and the performance is said to be one of the very best of *East Lynne* in recent years. Miss Lessi and her company are playing this week at the Metropolitan Theatre, New York City.

A testimonial benefit was tendered to "Billy" Williams, the minstrel, at the Tabor Grand opera House, Denver, on the afternoon of May 19. Mr. Williams has been ill for several months and is in pecuniary straits. A number of players popular in Denver, including Robert E. Bell, William Hamilton, Carl Whitehead, H. and L. De Harport, Harry Martin, and Theodore Brown, appeared in the performance.

Barbara Frietche will be sent on tour next season by William T. Keogh, who has purchased the production.

Charles H. Koster will open Aug. 15 in *Truthful Eyes of Blue*, under the management of Jack Cullen.

Arthur Weld is writing the incidental music for Don Cesar's Return, the play by Victor Mapes that James K. Hackett will produce next season.

A. H. Chamberlyn stated last week that he intended shortly to produce *Morocco Bound*, a musical comedy that was successful in England several years ago.

Lee Harrison was discharged in bankruptcy in this city May 22.

J. C. Lewis, who has made the character of St. Plunkard famous, was married at Oshkosh, Wis., May 18, to Marion Bulley, a member of his company.

The Savoy Theatre, London, that was bought by Ben Greet recently, is under the control of William Greet, who also manages the London Lyric, Comedy, and Avenue theatres. Mr. Greet has secured the rights to the next two operas to be produced at the Savoy.

Richard Carle, Frank Lawton, Dave Lewis, John Hyams, Fred Titus, Marie Denton, Trilke Friganz, and sundry chorus girls left England May 16, bound for Budapest, where they will produce *The Belle of New York*.

The report that Dan Daly would go to London to appear in *The Whirl of the Town* is denied.

Margaret Robinson sailed for Europe May 18.

Lea Pansley has been very ill for several weeks with diphtheria at 61 East Chicago Avenue, Chicago, Ill.

Ola Humphrey, through her attorneys, Milliken and Gaston, commenced an action on May 20 in the Tenth District Municipal Court in this city against Frederick Ward for \$50 alleged to be balance due her for salary; also an action against Willis M. Goodhue for the same amount. The claim in each case was for a larger sum, but was reduced to obtain the benefit of the Working Woman's law.

Clara Bloodgood, after a short illness, returned to the cast of *The Climbers* at the Bijou Theatre last week.

Fisher and Carroll will star next season under the management of Belcher and Hennessy in a farce by Frank Kennedy, entitled *Put Me Off at Buffalo*.

A benefit for the building fund of the Cosmopolitan Hospital will take place at the Herald Square Theatre June 2.

A box containing dynamite was found in the cellar of the Chinese Theatre in San Francisco on May 16. President McKinley and his party had intended visiting the theatre during the week.

George Marion has been re-engaged by F. Ziegfeld, Jr., for the Anna Held company, to play an important part and occupy the position of stage-manager for Mr. Ziegfeld's attractions. Mr. Marion soon will sail for Europe with Mr. Ziegfeld to look over all foreign material.

John Dickinson Morley and Ada Jackson were married in this city May 20.

Louis W. Shouse has been appointed manager of Convention Hall, Kansas City, to fill the vacancy caused by the death of Manager Leoman. Mr. Shouse was formerly a Kansas City dramatic critic, and when appointed to his new position was assistant manager of the Orpheum, in that city.

Irene Ackerman is to star in repertoire next season, under E. C. Van Fleet's management.

Edgar Selwyn and Margaret Mayo, both of the Arizona company, were married at Niagara Falls May 16.

The Fable of Mr. Dooley, a farce by Homer B. Day, will open its season early in September.

Mrs. William S. Lavine (Sadie Dean) is just recovering from a severe illness. She is at present in London, having gone there with her husband, who is stage-manager of *The Girl from Up There*, in the hope of benefiting her health.

Elsie Hommel, for two seasons in advance of Corse Panton's attractions, has accepted a like position with the Clark-Soville company for the Summer.

Grant Parish is again at work on his sportsman's journal, *Parish's Referee*. The June issue, just out, contains interesting articles on a variety of sports.

Sam S. Shubert has bought the rights to *McLaurine*, Daniel Hart's melodrama, that had a trial production last season.

DETROIT

FREDERICK KIMBALL.

PROVIDENCE

MILWAUKEE.

The Theatre company played Fuchs' *Tun's Cabin* at the Academy 20 before a large audience and scored a success with the old play. Much credit belongs to George Foster Platt for his effective staging of the production, a large number of accessories and incidents being skillfully employed to lend color to the scenes. Eugene Moore played the title role with true feeling and sincerity. John M. Salmons gave a tell-

CLAUDE L. S. NORRIS

SEATTLE

TORONTO.

were especially good, while the concerted pieces were played with much vigor. J. V. McAREE.

LOUISVILLE

Theatre co. commenced the week with The Banker's Daughter and The Prodigal Daughter to large houses. The co. is far superior to Payton's Stock co., and the performances were exceedingly enjoyable. Course Pa-

C. Z. KENT

KANSAS CITY

ning and dottle

ST. PAUL.

When We Were Twenty-one closed their season in St. Paul 18. GEORGE H. COLBATH

REFERENCES

At the Metropolitan Theatre The Highwoman was presented May 20, 22 to good business, and scored an emphatic hit. Katherine Germaine won favor as Lady Constance. She was in excellent voice and stage

COLUMNS

RESOLVED: That the N. Y. C. P. 1928.

demption" May 16 at the Auditorium to an audi-

demption" May 16 at the Auditorium to an audi-

8-union" May 32 at the Auditorium to an audience of over 5,000. Two thousand citizens attending a religious convention, to whom this music-tergely appealed. David Bowie, Jessie Tipton, L. M. Smith, J. H. Warner, Mrs. Frank Foster, Mrs. Frank S. Warner, the Wyatt Sisters (Elaine, Mary and Lucia), James Lucy, F. S. Crane, A. C. Collingwood, R. E. Ziegler, and Edward J. Cook. The program was directed by George Tracy, pianist, and W. F. Hoer as accompanist.

THOMAS H. HEATY.

GRAND OPERA HOUSE

received May 15, 16. High School amateurs in Detroit

THE PATHEFRONTS—SHAW THEATRE (W. A. Lee, manager): Our Strategists, East Lynne, Escaped from Sing Sing, Reuben Gay, Fanchon the Cricket, and The Gold King. Mar. 13-19. Held by the Emory 20.

Logan, manager): Dark.

MANAGER: SHAW THEATRE (W. A. Lee, manager); Our Strategists, East Lorne, Escaped from Sing Sing, Reuben Gray, Fanchon the Crochet, and The Gold King, May 13-18, Held by the Enemy 29, Kansas Musical Jubilee 4-7; direction of Professor R. A. Hoagland.—HUTCHINSON OPERA HOUSE (W. A. Lee, manager): Dark.

GREAT BEND.—WILNER'S OPERA HOUSE. (1)

OTTAWA 3.—THE BOHEMIAN THEATRE (G. F. Kaiser, manager): Held by the Enemy May 23.

WASHINGTON OPERA HOUSE

WATSONVILLE, WASHINGTON OPERA HOUSE
(J. D. Ege, manager): Season closed.

WHEATLAND, WHITE-BUSH OPERA HOUSE
(Joe Bush, manager): Dark.

MAINE

PORTLAND.—JEFFERSON THEATRE (Cahoon and Grant, managers): Francis Wilson in *The*

We Were Twenty-one (return) 24, 25. Louis, Mary

or Malabar way 20, 21 delighted large homes. When
We Were Twenty-one (return) 24, 25. Louis Mann
and Clara Lyman 31, 1. Richard Mansfield 7.—
PICKARD, James E. Moore, manager.
Vanderbilt 20-25, including 21.
and Thorne, Mr. and Mrs. W. L. Linn, and Mrs.
Field, Louis and Ethel Haines, Margaret Ross, The
Four Moultons, Drumming and Clark, Eloise Marti-
ner, the California Trio, Florence and Robert, Zava and

Hilda, and the biograph is drawing well; con. good
Rev. Charles E. Lund's lecture 26.—EVENING SKILL

WILLIAM HAZELTINE and **MORTIMER WELDON** have signed to play in one of Portland's Summer stock co's.

The Two Orphans: the Mitchells deserve special mention.—**ITEM:** Richard Smith is taking a short

THE TWO ORPHANS: The Mitchells deserve special mention.—**ITEM:** Richard Smith is taking a short rest at his home in Seaside.

BRANDER—OPERA HOUSE (F. A. Owen, manager): The Bostonians May 18 to big business. Garrick Stock co. opened 29 for a limited season with The Forge Master to fair attendance; performance good.—**CITY HALL, ELDTOWN:** Gould and Gates, managers; Linn's Variety co. 7, S. Bennett-Moulton co.

RECORDED - CITY OPERA HOUSE OF N

BOSTON, MASS.—CITY OPERA HOUSE. (K. W. Sutherland, manager): The Bostonians in Robin Hood May 29 to large and delighted audience. When W. Were Twenty-one (return) to packed house; audience pleased. This closed the local season, which has been one of the best in the history of the house.

BOSTON, MASS.—FAREWELL OPERA HOUSE. (Bob Crockett, manager): Castle Square Comedy co. played good houses May 13-14. The Prisoner of Zenda 20

Two Jelly Companions 1. When We Were Twenty one (return) 3. A Bachelor's Honey-moon 4. The

Two Jolly Companions 1. When We Were Twenty and 2. A Bachelor's Home-mood 4. The American Girl 5.
BOULEVARD—OPERA HOUSE (W. T. French manager): Side Track May 9: good house; performance excellent. Von's Minstrels 14. Clay Clement 27.
BOULEVARD—OPERA HOUSE: David Owen, manager: The Bostonians Nov 17: large audience; least performance. When We Were Twenty-one 28. Grimes' Cellular Door 5. Shaw Players 10-15.

MASSACHUSETTS.
NORTH ADAMS—RICHMOND THEATRE (William F. Abbe, manager): Marguerite Sylva in The Princess Chloé 2: was an exceptionally good attraction, made so by Miss Sylva and the quartette of comedians; outside of these the co. was weak. Old Fred 25 will be the last attraction of the season.—**FITZGER:** Repairs on the interior of the Richmond will be started this week. The seats will be set further apart and the dressing-rooms will be improved.—The contract for building the new Empire

field. They will start work at once, the foundation

GILMORE'S THEATRE. Charles C. Collins has secured the rights to the play "The Palace of the King May 16, 17; performance time. The Ambrey Stock co. opened an indefinite stay at the theatre last night. The first work with the Land of the Living was given by the company. The new mill and the Fire Patrol will follow.—**LUTHER'S** OPERA HOUSE (Shen and Wilton, managers). The company of four classic actors regular season 20-25 is excellent business. A Summer season 20-25 follows, with Paul R. Ryan in The Three Musketeers.

THE NEW YORK COURT SQUARE THEATRE. (D. O. Gilmore, manager). Court Square Comedy Co. is playing a successful fortnight's engagement, beginning May 29, with a change of bill twice daily. D. J. Sullivan and Bert. M. H. introduce specialties. James A. Heenan, a Springfielder, has been introduced by his friends by his good work. Epiphany 10, "Obedient and Good-will"—ITEM: The New Gilmore Theatre will open its season June 2 on account of the death of his

mother.—The Summer stock burlesque experiment at the Auditorium was discontinued 18

MOTHER.—The summer stock burlesque experiment at the Auditorium was discontinued 18.
OPERA HOUSE.—**GL. Drayton Bates**, manager; A Bachelor's Boy-sung May 10; The Girl Who Came from the Sea—gave good concert 21 assisted by Viola Campbell, soprano; Warren Munroe, violin, and Berton Swain, xylophone, soloists; good business. Understudies at Pacific Square Theatre, Boston, will give sandvill opera, May 17. Patton Park co. will open week's engagement May 25. Flying Dutchman, Two Flogs—ITEM: A fine hotel to cater to the theatrical trade is now being constructed here.
ACADEMY OF MUSIC & ARTS.—**J. P. West**, manager; The season closed May 13 with the Bostonians who were at their best in Robin Hood; large audience gathered to welcome the old favorites; one of whom, Miss Lillian Russell, who was one of the cast on account of illness. Minstrels—don't Y. M. C. A. 15; excellent entertainment. The Confederate Spy 17; local High School; performers

enough and much talent was shown by some of the cast.

CASINO CENTRAL—UNION HILL THEATRE. (L. Thompson and Tolman, managers); When We Were Twenty-one (return) May 17; good house. Burroughs Stocking The Gray Gull (return) May 18; fair entertainment. Frank Whelan Call, East Lynne Under Two Flags, Ten Nights In A Barroom, A Fool for Luck and The Embassy Ball. Nickel-Scottie etc., 27-1.

SAN FRANCISCO—THE LUCKY BOYZE (A. J. Grandin, manager); When We Were Twenty-one May 16; excellent performance; good house. Alice in Wonderland May 17, 18; good business; fair entertainment. Frank Whelan Call In The Shanks Of Malabar 22 closed the season. Business has not been as good as in former seasons.

FALL RIVER—ACADEMY OF MUSIC (William

J. Wiley, manager; Shipman's The Prisoner of Zenda
May 17, 18; small houses; good co. Local talent.

W. Wiley, manager; Shipman's The Prisoner of Zenda 17, 18; small homes; good ex. Local talent in David Garfield's The Prisoner of Zenda 17, 18; small A Night in Bohemia (local) 22, 23. Entertainment benefit, a success. Francis Wilson 29. Entered. Season closed.

ITEM: "MUSIC" HALL (A. G. Putnam, manager): Ediputina in Fairland (May 29); 25. Master and Man 29 (under direction of Mr. Patrick's C. T. A. Society). Season closed.—ITEM: Jack Hughes, of Berry and Hughes, is visiting at his home.

—CITY HERALD

manager): Rip Van Winkle, with Thomas Jefferson (

WILSON.—**ATTENTION** (George D. Campbell, manager): Local May 13; fair house; Bernice Norcross, a professional, made hit of evening. Julia Stock co. opened for a week in Under two Flags at large house 29. Francis Wilson 27 connected.

Rip Van Winkle 16 pleased good audience.

CHICKADEE OPERA HOUSE (Thomas Jefferson) Rip Van Winkle 16 pleased good audience.

NEW HEDDOWOOD THEATRE (William I)

NEW HAVEN THEATRE (William I. Cross, manager): Louis Mann and Clara Lipman Ma
27.—**ITEM**: Roland G. Fry, business manager o
A Hot Old Time co., arrived home 19.
PLAYWRIGHT, DAVIS OPERA HOUSE (A. T.

.....

OREGON.

PENNSYLVANIA

Appell, Jesse; John Whitley, resident manager; O'Flynn's Stone Wall May 17; small house; fair performance; specialties good. O. G. Seymour and Miss Dupree deserve notice.—ITEMS: Walter L. Main furnished all the newsboys of town with passes for his circus.—Barr Brothers' Circus, which stranded in Port

new Grand opera house, recently erected in Norristown, Pa., of which N. Appell and Co. are lessees. There isn't a man, woman or child in this section who knows John Whiteley that doesn't regret his removal

for damages incurred by the removing of the bill boards containing his announcements. This comes on good authority, although no action has yet been taken as far as can be ascertained—Advance agents of Ringlings and two other circuses which were contemplating coming to Pottsville have decided not to exhibit here, although it is believed this action is due

more to the fact that two circuses have already done here, rather than the action of the burgesses in not allowing the circus people to put up their placards.

GEORGE R. STUCHTER.

HAZLETON.—GRAND OPERA HOUSE (Henry Wilson, manager). The *Maenner-Petten* co. May

13-18 closed the season; business was good. Plays: The Minister's Son, A Wasted Life, Peaceful Valley, Inside Truck, Royal Rags, A Texas Cowboy, and Just Before Dawn.—ITEMS: Mr. Patton will open his next season at Chicago in September, playing only The Minister's Son—Harry Schmanch, cornerist of

the Opera House orchestra, left here 18 to play with the Blount Orchestra, Richmond, Va., until the close of the season. He will then fill a Summer engagement at Main Park, Richmond.—Frank Clayton, of the Macaulay-Patton co., has signed with the Irene Myers co. for next season.—The local lodge of Elks

attended the funeral of their deceased member. Rev. Father Phillips, at Pittston St. In the evening they were entertained by Pittston Elks.—A large number of the local lodge took part in instituting the new one at Mahanoy City 22.

ROOF GARDEN (John R. Peoples, manager): This beautiful place will be opened 25 with Eggarth's Hungarian Orchestra and moving pictures by the bioscope. The stage has all the modern instruments.

graph. The stage has all the modern improvements, the dressing rooms are comfortable and convenient and new scenery has been added. Week of 3, vaudeville. —CONSTITUTION PARK THEATRE (A. E. Robt. manager): This resort will open 27 with the Clara Turner Stock co., followed by the Columbia Comic Opera co. for twelve weeks. —ITEM: Charles L.

WILLIAM BARRE, THE NESBITT (Burgunder

and Coons, lessees; M. F. Coons, manager; Rose Melville in Sis Hopkins delighted a large audience May 27. John Drew in Richard Carvel 24. The Sorcerer (dead) 3.—GRAND OPERA HOUSE (Burgunder and Coons, lessees; M. F. Coons, manager); Vera De Nole Stock co. 13-18; good business. Plays last half of evening. The Taming of the Shrew 13-14.

SOMERSTOWN N.—GRAND OPERA HOUSE (Nathan Appell, lessee; John Whiteley, resident manager): The new Grand Opera House, with a seating ca-

capacity of 1,750, was opened May 16-18 by Mustard and Dixon's Humpty Dumpty co., including some good specialties. The co. gave five performances to large and pleased audiences. The new house was greatly admired. Walker Whiteside in Heart and Sword 22 pleased a fair audience. Sawtelle Comedy co. 3-8.

SCANTON.—LYCEUM THEATRE (Burgunder and Reis, lessees; A. J. Duffy, manager): *Sis Hopkins* May 24. John Drew 25.—**ACADEMY OF MUSIC** (Burgunder and Reis, lessees; H. A. Brown, manager): *Vera De Noie* co. 29-25; strong attraction; good business. *Phy's Devil's Island*. Faust. Camille.

WASHINGTON.—LYRIC THEATRE (F. R. Hall, manager): Hearts of the Blue Ridge May 17 (return); excellent performance. Six Hopkins 18 (return); excellent.

SEMI-REV. OPERA HOUSE (James Young, manager): The old opera house known as Lyons' Opera

House was sold to E. S. Weimer for a jobbing house. The scenery was bought and removed to Island Park, a Summer amusement place, to be used in the hall there. The new Chestnut Street Theatre is being rapidly completed.

HOUSE (I. C. Mishler, manager); Walker Whiteside May 21 in Heart and Sword gave a good performance to fair house. Rose McVelle in Six Hopkins 22 pleased large audience. Sousa's Band 23 was enjoyed by a crowded house, and with this attraction one of the best seasons in the history of the house was closed.

CLINTON, GRAND OPERA HOUSE (Harry Reeson, manager): Rose Melville in *Sis Hopkins* May 17; large and pleased audience. Walker Whiteside in *Heart and Sword* 20 closed a successful season for the house to an appreciative audience.—**ITEM:** The Elks National High school expect to make certain

JOHNSTOWN, CAMERIA THEATRE G. C.
Mishler, manager: Rose Melville in *Sis Hopkins* May 29; good business and performance. Report of Hontz on 21 by Howard Gould and a capable co.; excellent

SHENANDOAH THEATRE (Nathan Appel, manager; E. H. Carpenter, resident manager): O'Flynn's Stone Wall, with Tom Waters, a Shenandoahite and late of Belmont's Minstrels, as the lead-

LEHANOX. FISHER ACADEMY OF MUSIC G.
M. Norley, lessee; Charles Hausmann, manager;
Columbia Opera co. May 29-25 in La Mascotte, Sall
Pasha, Fern Delyval, Two Vagabonds, Bohemian Girl.

CHAS. PARK OPERA HOUSE (M. Reis, manager): Hi Henry's Minstrels May 17 entertained large audience. The Gus Cohen co. 20-22 in The Hoosier Girl. Don't Tell My Wife. Our German Friend, and

WAYNESBURG, OPERA HOUSE (J. W. Munnell, manager): Hearts of the Blue Ridge closed the season May 15 to \$275; excellent performance.—**ITEM:** The next season has been a most successful

FRANKLIN OPERA HOUSE (M. Reis, lessee; John Mills, manager); Irving French co. in a Runaway Wife, A Jolly Affair, and O'More's Courtship May 16-18; good business and co. Elks' Minstrels (local) 20, 22, 23, 30, 31, 32.

GREENVILLE. LAIRD OPERA HOUSE (H. W. Holby, manager): The season closed with the Irving French co., May 21-23; satisfactory business; performances good. Plays: A Runaway Wife, A Jolly Affair, and Milkeny's Troubles.

MANAGER. GRAND OPERA HOUSE (Harry C. Nail, manager): Rose Madden (solo); large house.

CIN. CITY. NEW OPERA HOUSE (George H. Verbeck, manager): The Drummer Boy of Shiloh (local) May 16; H. Henry's Minstrels 21; filled house; pleased. Gus Cohen ca. 30-1.

GREENSBORO, N. C. GEO. THEATRE R. G.
 Cullen, Manager; Merchant's Cinema May 25.—
ITEM. The Westland Railway Co. will build
 a Summer Theatre at Oxford Park this Summer.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Mosley, manager): Experiments in liquid air. May 25.

TYRONE—ACADEMY OF MUSIC (E. J. Pruner,
manager): Rose McDeville in *Six Hopkins* May 21; S.
B. C.: audience pleased. *Nelson* closed.

STARS MORGAN GRAFF OPERA HOUSE

OUR DRAMA: ITS DISEASE AND THE CURE.

I.—Fallacies and Facts in Its Diagnosis.—The Habit of Theatregoing.

"I cannot, sir, give you a wholesome answer."
My wife's diseased. Hamlet.

Many of us have an earnest wish to see a renaissance of the dramatic art in America, and would like to figure in the movement that will bring it about. That movement will come, slowly and surely. Deliberate consideration, however, brings the conviction that the more slowly it comes the less surely will it arrive.

High-minded editors who discuss the evils of the commercial condition of the stage in America generally combine in the belief that, like every public decadence in history, it will eventually be reformed by the actual extreme of abuse which characterizes it. Historically, and in precedent, this is demonstrated as to politics or government. It is not true, however, of an art or a business. The passive motto of "give him rope and he will hang himself" does not apply to these things. Such editors say that the remedy will be applied by the people, the masses, who will wake the managers practicing abuses to a realizing sense of the public desire for better drama, through the medium of the box-office.

This, I think, is an error. Every sufferer from a pain does not seek a remedy. The sufferer must first be convinced by diagnosis that he needs a remedy; otherwise he will passively wait for the pain to depart. The public pain is as yet only a pain, not a realizing sense of illness. Again, when no remedy is known, no remedy will be sought. It is ignorance of the remedy which makes the public suffer passively—that and the mildness of the pain, which is soothed by narcotics. The theory of public reformation would be true if the masses were able or eager to eschew any unworthy form of entertainment to patronize a worthy form. But when—broadly speaking—there is no "worthy" form to patronize, the "unworthy" will flourish; for the American playgoer has formed the habit of attending the theatre as he reads a novel, for amusement and to kill time. He, or she (for the bulk of our playgoers are women) demands a weekly amount of theatregoing, without much considering the amount of the material so purchased. Brilliant names, pretty scenes or music, handsome gowns, and, above all, the *fad* or *vogue* of the entertainment, are the inducements which attract. These tastes do not embarrass the commercial manager, for he knows them, develops and caters to them. But a worthy attraction, artistic, high in standard and educational in value, generally suffers when placed in opposition to such as described. This does not mean that the conditions are hopeless. Far from it. It must be remembered, however, that the masses are led by precedent, by *vogue*, and not by critical judgment of art.

In reviewing the practical steps necessary to an improvement and elevation of our stage, it is apparent that the most requisite factor is the sympathy and interest of the public. Although to actually exploit and present a worthier form of drama may be deemed the most radical move, the public is not so eager to support a better drama as is claimed, and a change of public conditions is necessary to ensure that support. Human history shows that the public is not so quick to avail itself of its opportunities as might be expected or desired.

In all matters of public demand the degree depends upon the character of the demand, and upon whether it be for necessities or luxuries. A demand for necessities is insatiable. A demand for luxuries is qualified. In what a man must buy a man will strive to secure the best; in buying what he may do without he is careless and indifferent. The aim of the luxury purveyor is to make the demand for his article as far as possible imperative. This is done through the argument of precedent, of example—through *vogue*.

The knowledge that so-and-so (widely plural, and with a capital "S") uses a certain brand of a certain luxury is a strong argument to impel its use by others. The wide dissemination of such knowledge of use in the purveyor's aim, and the more widely such knowledge is sown the more imperative is the public desire, and the greater the purveyor's success. Where the competition of other purveyors or products of like nature can be suppressed, an overwhelming advantage is gained and public patronage is positively assured. The successful application of these two commercial principles has made our stage what it is to-day.

Theatregoing is a habit; so is the use of any luxury. It is also a fashion, and the classes who lead the masses will attend the fashionable theatre until they forego theatregoing. The shrewdness of the present manager lies potentially in making his the fashionable theatre. The theatregoer is not always satisfied with what he receives on the stage—in the fashionable theatre; but he is always satisfied with what he finds "in front," through being "in the swim," as part of a fashionable audience, seeing and being seen by the "smartest" people he knows—or knows of. In their theatregoing this leading class is as much concerned about the fashionableness of the theatre or star as in the style of clothes they wear when they clothe their bodies.

This does not argue the absence of discriminating taste in our theatregoers, but it is a condition which, continued, must lead to a decay in the quality of dramatic material given. It is simply a form of the great prevailing human surrender of convictions to conventions.

Again: a child does not cry for what he does not see. The bliss of ignorance is nowhere so evident as in the attitude of the public mind toward the theatre. The public demand for a better drama exists—but mutely. It is only occasionally voiced through individuals in the world of letters, and is then derided as a Quixotic theory.

What is generally recognized as the public demand is not a demand. It is merely an approval of something supplied. Nor what is demanded, but something that is passively accepted, under the delusion that it is the "best available." It is said that what the public approves is thereby proven to be what it demands. It must be remembered, however, that the public ballot is, and always must be, cast for the known, in art, useful products and politics. The unknown has no chance. In the drama the public is ignorant of what it could have. It must be enlightened. We must not be satisfied with its passive acceptance, but must impel it to active dictation. Passive approval is the earmark of ignorance; active demand the outcome of education.

It is only after a *fad* or *vogue* has been created, in some cases by the use of hundreds of thousands of dollars in advertising, that an improvement in any lines of human industry is made widely popular and in demand.

There have been a few exceptions to this rule, even in the theatre; cases where pure merit has gained its reward. They only serve

to emphasize the rule, and to point out a ray of hope to the reconstructionist. Further hope is seen in the superlative commercial success of some clean, wholesome plays of the rural type, which are perennial winners, showing a public enjoyment of cleanliness.

Encouraged by these bright rifts in the cloud of commercialism which seems to be enveloping our dramatic horizon, we venture to hope for a revolution, a reformation, a rebuilding or renaissance of our dramatic industry. And in the effort to strike a blow in the fight, we will here outline one view of the situation, in its primary phases, and aiming to correctly diagnose before we attempt to prescribe. These phases are eight in number, and there is a ninth—the sometimes smothered but innate love in every mind for the beautiful, which is at the root of all art. The first—which deals with Current Conditions—will next be taken up.

BROOKLYN AMUSEMENTS.

SATURDAY, May 25.

While the season is almost ended it yet hangs on tenaciously, for, though another house is added to the closed list to-night, Monday will see the reopening of one for stock purposes at popular prices.

At the Montauk the business of the Castle Square Opera has so far exceeded the expectations of those concerned that there is an effort being made to extend the season a week or two beyond the time fixed for closing, which was June 8. Both Carmen and Faust have duplicated the attendance of the preceding week, and business promises to hold equally good with the next week's bill of *Le Bohème* and *Martha*. For June 3 Mrs. Sarah Hoyt-Hoyt announces *Il Trovatore* and *The Bohemian Girl*. The Montauk's regular season comprised thirty-three weeks, and began Monday, Sept. 24, with *Madame Butterfly* and *Saucy Anthony*, following which were *Barbara Frietchie*, *Shirlock Holmes* (fortnight), *The Monks of Malabar*, *My Daughter-in-Law*, *More than Queen*, *Zaza*, *The Ambassador*, *The Manoeuvre of June*, *Hercules Brothers in Central Park*, *The Bride of Jerusalem*, *San Toy*, *Sag Harbor*, *Papa's Wife*, *L'Alcôve*, *Foxey Quiller*, *When We Were Twenty-one*, *The Gay Lord Quex*, *David Garrick*, *The Professor's Love Story*, *The Middleman*, *Tom Finch*, *The Royal Family* (fortnight), *Madame Smith*, *Attorney*, *Jandre Meredith*, *Way Down East*, *Richard Carvel* (fortnight), *Sweet Nell of Old Burg*, *Hamlet*, *Camille*, *David Harum* (fortnight), *Fiddle-Dee-Dee*, *Are You a Mason*, *All on Account of Eliza*, *The Land of Heart's Desire*, and *In a Balcony*. Four of the bookings were a fortnight each, and forty-four people were starred in this order: Valerie Berners, Charles E. Evans, Julia Marlowe, William Gillette, Francis Wilson, Elie Shannon, Herbert Kelcey, Julia Arthur, Leslie Carter, Hilda Spang, Gus and Max Rogers, James K. Hackett, James T. Powers, James A. Herne, Anna Held, Maude Adams, Jerome Sykes, Maxine Elliott, Nat C. Goodwin, John Hare, E. S. Willard, Annie Russell, Mrs. G. A. Gilbert, May Irwin, Mary Mansfield, Phoebe Davis, John Drew, Ada Rohan, F. B. Sothern, Virginia Barnard, W. H. Crane, Lillian Russell, Joseph Weber, Fay Templeton, Lewis Fields, De Wolf Hopper, Duane Warrfield, May Robson, Louis Mann, Clara Lipman, Otis Skinner, Sarah Cowell Le May, and Eleanor Robson.

At Hyde and Bohman's Louise Beaudet enjoyed the favor she previously won there and pleased anew with her intelligently rendered songs, getting enthusiastic applause at the finish for her realistic recital of John Stapleton's composition, written especially for her, entitled *A Verdict of Conscience*. George Gorman and the cute little Frances Koppler were also well regarded in their sketch, *Cripples' Corner*. Frances is not only a graceful and finished dancer, but possesses a versatility that destined her to take a position well to the front. Bonnie Thornton, in a new wig of such striking peroxide tints as to induce her to feignly discuss its appearance, won her usual success. Bonrose, Mack and Lawrence kept their auditors in a screaming state of hilarity with *How to Get Rid of Your Mother-in-Law*, which proved one of the funniest bits seen here this season. The Nichols Sisters, who are unquestionably at the top in giving a replica of the colored girl's many idiosyncrasies of diction, dic-

FOOTLIGHT PRIMER.

THE VILLAIN.

A Villain here of Deepest Dye,
 He's down to Rob and Kill;
 He swipes the Centre of the Stage
 The Stage-child and the Will.

In real life he's an Easy Mark,
 Who would not harm a Fly,
 But meet him in the Second Act—
 "Gadzooks, and thou must Die!"—S. T. STEERS.

lect and mannerism, not repeated recalls for the excellence of their duets, which were both timely and brand new. The Five Nones, three women and two men, played with facility and expression upon a variety of instruments, proving one of the old's best liked turns, others of which were contributed by Le Roy and De Vanlon, George Fuller Golden, Four Weston Sisters, and George Austin. Manager Henry W. Behman next offers Mrs. and Mr. Edwin Milton Royle, Irene Mackay, Lizzie and Vinnie Daly, and the Carl Danman Troupe.

Robert Fitzsimmons was at the Gayety in The Honest Blacksmith to a business that bore favorable comparison with that he had done four earlier in the season. The Children's Society again interdicted the appearance of Little Bob, so that the Williamsburghers were denied that complete picture of "ideal domesticity" seen in other cities, when Fitzsimmons, with his young son on his knee and his wife at his feet, has out and babbled about his virtues as a husband and father. To-night brings to a close the thirty-eighth week of the Gayety's sixth season, which commenced Saturday evening, Sept. 1, with The Telephone Girl, after that coming The Heart of Maryland, Shenandoah, Mrs. B. O'Shaughnessy, A Hole in the Ground, The Dairy Farm, A Man from the West, A Hot Old Time, Sherida, The Bohemian Show, Le Voyage en Suisse, The Village Postmaster, The sham Rhine, The Kerry Cow, Woman and Wine, King of the Oplum King, Hearts of Oak, The Rebel, The Floorwalkers, William H. West's Minstrels, The Merry Tramps, Miss Fritini, At Fires Edge, The Rebel (return date), McFadden's Row of Flats, In Old Kentucky, A Wise Guy, Lost River, Shore Acres, Across the Pacific, The Little Minister, The Bowery After Dark, Human Spiders, Uncle Tom's Cabin, The Sons of Ham, Sapho, Old Jed Prouty, The Still Alarm, and The Honest Blacksmith. Those performers specially featured numbered George W. Monroe, James J. Jeffries, Johnnie Johns, Lefebvre Saxophone Quartette, Sam Marion and the McCoy Sisters, Juan Calcedo, Dixon, Bowers and Dixon, Pauline Hall, Crawford and Stanley, Dicknell, The Automobile Girl, and Rausche. For the season's final week, beginning May 27, the old numbers, Maude Courtney, Wolf and Millard, La Prosa, La Belle Zouzees (sixteen), Montelli, the Allisons, Pauline Moran, Parker's dogs, Hagerty, Bougherty, Murphy and Nichols, the Exposition Four, also vaudeville pictures of the Pan-American Fair at Buffalo.

The Amphion, supposed to have been closed until the beginning of the Fall campaign, opens again for a repertoire season on Monday. The new venture is under the direction of Edward C. Brennan. The prices are not to go beyond a quarter of a dollar, and the opening play will be The Elmhurst.

The Williams Music Hall followed W. L. Russell's Fads and Follies with George Fitchett's Gay Quaker Maids, one of those organizations sent out each Spring for a tour of from four to six weeks, the personnel of which is made up of the dissipated sections of those troupes that have come in after a season dating from the August or September preceding. This report is now dark, that those interested may devote their entire time to the Bergen Beach enterprise.

The Aubrey Stock close their season at the Grand Opera House with *We Uns of Tennessee*, the three last afterpieces of the week to be devoted to *Camille*. The Amphion, supposed to have been closed until the beginning of the Fall campaign, opens again for a repertoire season on Monday. The new venture is under the direction of Edward C. Brennan. The prices are not to go beyond a quarter of a dollar, and the opening play will be The Elmhurst.

The Star had excellent business with Rose Sybil's London Belles, which are replaced by the Dainty Fave Burlesquers. This house, which was the first to open last August, will again be the last to close its doors in June. The place will be open three weeks longer, in any case, and may continue until June 22. N. S. Wood replaces The Boy Scout at the Lyceum with a showing of Out in the Streets. The Unique unexpectedly shut its doors the latter

part of the week ending May 11. A misunderstanding and consequent disagreement between the management and the Building Department, relative to some matter in its jurisdiction, ended with the preemptory closing of the house without prior notice. It was at first thought likely to reopen on the 15th inst., but that week having elapsed without a rescheduling of the order, and then with the disbanding of the Fads and Follies that had the following date, it was deemed best to make the closing permanent until August.

The occupation of the Columbia for next season by the Henry Greenwall Stock will remove a discordant element to both public, profession and those financially interested heretofore in the Columbia management. But few of the bookings there for several seasons past proved mutually satisfactory; its managers were kept guessing each week whether it was to be profit or loss; visiting companies marveled at not producing results there readily attained elsewhere, and the columns of the local papers frequently contained communications from patrons of the place, who appeared disgruntled for a variety of causes. Under the new policy, which seems to be the best adapted for the place, none of the above conditions should exist. If possible it is intended to have the Montauk open early and close late for the ensuing season. Bookings of over one week's duration will be avoided when it can be otherwise arranged, and it is hoped to have the approaching season there of old-fashioned length, presenting something like forty different stars and combinations. It is asserted in various quarters that some weeks of the season of 1901-02 will see not only a dollar and a half tariff in force at the Grand Opera House, but also will witness one or more at even a two-dollar schedule, when certain attractions are placed there for which time cannot be found at the Montauk. Those spectators who have loaded up with seats for the single performance of The Merchant of Venice at the Columbia on May 27, in case their goods are not returnable, must feel uncomfortable after learning how their brethren were thrown down by an unsympathetic public at the Knickerbocker.

JUSTAND FAIR.

THE ELKS.

Washington, D. C., Lodge has a wreath, by the stonemason "Lulu," to be dropped into the North Sea where the liner "Elbe" sank in 1897. The wreath is in memorial of Anton Fischer, a member of the lodge, who was one of those lost on the "Elbe." It is the custom of Washington to place each year a wreath upon the graves of dead members.

Little Rock, Ark., Elks gave a smoker at their rooms May 17, and had as their guests the members of the New Orleans and Little Rock Baseball clubs and the male members of the Braum's Dramatic company. It was an enjoyable affair, and the specialties by Bert Wesner, H. B. Croshaw, and Bert Gagnon, of the Braum's Dramatic company, were excellent.

Marquette, O., Lodge, No. 477, is making active preparations for holding a street fair and carnival during the State reunion of Elks, to be held Sept. 16 to 21. Colonel W. B. Galtree is the chairman of the Committee of Arrangements.

Watertown, Wis., Lodge gave their initial reception and ball at the Turner Opera House May 16. The lodge has initiated seven candidates since its organization. The members are negotiating for rooms, at present they are meeting in the K. of P. Hall. A combined Fourth of July celebration and street fair will be held by the lodge.

Aurora, Mo., Lodge, No. 697, was instituted here May 17 by Springfield and Joplin, Mo., lodges. There are thirty-five charter members.

May 17 was a great day for the Elks of Northern Alabama. Elk Lodge, No. 408, was organized in Huntsville by Deputies F. F. Terwiller, of Mobile, assisted by one hundred Elks from Birmingham and Decatur. The visitors had the freedom of the city all night. The new lodge was installed with forty members, and the following officers were elected: J. E. Jones, Exalted Ruler; W. I. Wellman, First Chair; Charles E. Shover, Second Chair; Jere Murphy, Jr., Third Chair; W. W. Newman, Secretary; G. T. Maree, Treasurer; W. L. Hulsey, Oscar Goldsmith, A. L. Eison, and M. H. May, Trustees. The visitors from Birmingham and Decatur were met at the train by the local Elks with a brass band and were marched to the Huntsville Hotel, where luncheon was served. Jack Lowrey and Jere Murphy delivered addresses of welcome. At midnight a banquet was given by the local Elks.

TELEGRAPHIC NEWS

CHICAGO.

First-Nights Galore—King Dodo Tried—Uncle Tom and Two Little Waifs.

(Special to The Mirror.)

CHICAGO, May 27.

We are in the midst of a half dozen "grand openings," which, by the way, is somewhat unusual here at this season of the year. The critics are busy with Uncle Tom's Cabin, The Casino Girl, Lovers' Lane, King Dodo, In a Balcony, and Two Little Waifs—all the way from Robert Browning to Lincoln J. Carter. You pay your money and you take your choice—from an orchestra chair at 30 cents for Two Little Waifs, to a "balcony" seat for \$2 at the Grand. And the cool weather holds on to encourage indoor attractions and to discourage summer gardens.

William A. Brady's big revival of Uncle Tom's Cabin was put on tonight at the great Auditorium, with Wilton Luckaye, Theodore Roberts, William Harcourt, Williams and Howarth, also Mrs. Yeomans, Mabel Amber, Emily Rigel, Agnes Evans, and Artie Hall, as well as a lot of appropriate live stock and a dusky contingent equaling the population of a Mississippi town. The run is intended for three weeks and may go on like "The Brook" if business warrants. An immense audience enjoyed the spectacle to-night and many old-timers renewed their youth.

The Forty Club's farewell dinner for the season will take place at the Wellington to-morrow night, and among those present will be Otis Skinner, Wilton Luckaye, Theodore Roberts, Thomas A. Wise, Arnold Daly, Frank Mordant, Robert Drouet, E. B. Price, William Norris, Frank Pixley, Louis Francis Brown, Joseph Buckley, and James Sullivan.

King Dodo, the new musical comedy by Frank Pixley and Gustave Luders, had its first production before a large audience at the Studio to-night and was well received.

The cast was as follows:

King Dodo I	William Norris
Peter	Milo Delamotta
Dr. Phil	Arthur Wellesley
Butler	Charles W. Hager
Sancho	Albert J. Hager
Bonita	William Prunette
Dr. Henswood	Lillian Green
Philo	Celeste Wyn
Angela	Maud Lambert
Queen Hill	Gertrude Quinlan
Annette	

The story tells how King Dodo I, who is growing old, attempts to stay the time of time by various devices, such as setting back the clocks and calendars, the use of fountains and elixirs of youth. There is an abundance of comedy and some pretty music.

Lillian Green and William Norris scored hits, and good work was done by Gertrude Quinlan, William Prunette, Maud Lambert, and Milo Delamotta. The scenery, by Walter Burridge, is very fine and the costumes are elaborate.

John T. Kelly, of Weber and Fields, came down town the other day and saw upon the "banquet" announcing the coming of Uncle Tom's Cabin to the Auditorium the name of O'Dell Williams. Says John: "They're all jealous. They all want to be Irish comedians. But O'Dell Williams was at Mt. Clemens and didn't know it."

At the Grand Opera House this evening a very large and fashionable audience greeted Mrs. Le Moyne, Eleanor Robson, and Otis Skinner in a balcony, and thoroughly enjoyed the splendid performance. It was preceded by The Land of Heart's Desire, capably played by Mabel Taliaferro, Nora O'Brien and others. The bill will be repeated to-morrow afternoon and evening and the seat sale has been very large.

In their eighteen performances here the Weber and Fields company drew over \$40,000 to the Grand Opera House. They left last night for Cincinnati, and will close in Pittsburgh next Saturday night.

The Casino Girl began a Summer run at the Illinois to-night, and the clever work of John E. Sullivan, Albert Hart, Katie Seymour, and Ella Snyder will no doubt push the tuneful melange along.

Mary Munnering closes her season in Janice Meredith to-night at South Bend, Ind., and leaves for the East at once with her company, excepting Robert Drouet, who returns here to spend a week with his wife's parents. James K. Hackett, who left here for the West last week, will soon join his wife and they will go to Europe for the Summer.

Manager Brady did not want to give us too much of a good thing to-night, so he postponed the opening of Lovers' Lane at McVicker's until to-morrow evening. Ernest Hastings, E. J. Ratcliffe, George Osbourne, Sr., Nanette Comstock, Millie James, and Emily Wabman will figure permanently in the cast, and a long run is looked for.

In a queer dressing-room John T. Kelly told me he saw, written in pencil upon the white-washed wall, an inscription which read, "This is the worst dressing-room I ever saw." Edwin Booth. And beneath it was written, "Me, too. Tommy Granger." Great minds, etc.

Are you a Mason? Are you breaking all laughter records at Powers? And now that Weber and Fields have departed it is likely to break attendance records, although it has already surpassed the business of Never Again, Charley's Aunt, and Because She Loved Him So. The third week of the play began last night with an innovation at this house—a Sunday evening performance.

Mrs. Otis Skinner (Maud Furber) and her little daughter Cornelia are at the Hotel Windsor, in a Southern suburb, and Mr. Skinner will join them there when his season closes.

The prolific Lincoln J. Carter gave his latest play, Two Little Waifs, its first production over at the Criterion Theatre yesterday, and it proved as full of thrills as any of its predecessors.

Walter Jones, who is now a full-fledged Chicagoan, called at the Auditorium with his automobile last Tuesday and called on Wilton Luckaye, David Warfield, and Otis Harlan a spin over the boulevard.

Few of the so-called rural plays have made such a hit here as The Village Postmaster, now in its second week at the Grand Northern. It bids fair to go on all Summer. Frank Mordant and his colleagues give a delightful performance.

My theatrical friends evidently believe that 9 A.M. is too early to visit even a downtown police court, and I fear that in order to attract them I shall be obliged to give a professional matinee.

The season of the stock company at the Dearborn will close next Saturday night with Secret Service, which was put on yesterday. Next Sunday last Summer's success, The Burgomaster, will return for a brief season, after which the new burlesque, The Explorers, will be produced. Edward Mackey, the sunny-haired juvenile man of the Dearborn stock, will try burlesque and will appear in the name part of The Burgomaster and in the leading comedy role of The Explorers.

Last Friday Manager Brady engaged Theodore Roberts for next season, although Mr. Roberts will be with Mr. Hackett in Don Cesar's Return in the Fall.

Manager Harry Hamlin, of the Grand, has gone East to complete the cast for his production of Lorna Doone here next month, and Walter Burridge is hard at work on the scenery.

A benefit for the Jacksonville fire sufferers was given at McVicker's Friday afternoon, under the auspices of the Chicago American, and \$2,100 was netted.

The Girl from Chili was well received at the Alhambra yesterday, and Agnes Burroughs appeared at the Bijou in East Lynne.

Tony Denier, the old clown, was asked the other day if he had ever played Marks. "No," he replied, "but many 'marks' have tried to play me."

Richard Boehler and Lillian Mortimer, assisted by the Hopkins stock company, are giving

David Garrick this week. To-morrow Miss Mortimer will benefit with Frou-Frou.

Will Hopper says they could not spell his name in London. Some of them put two f's in the word, and one lady who had heard her husband call the tall comedian Will, sent him a note addressed to "Mr. Woolly Hopper," who says: "I'm a fine man to call Woolly, am I not?"

Manager E. H. Macy will give May Hosmer and the stranded Victorian Stock company a benefit at the Alhambra June 16, and will put the company in there for several weeks, opening with The Duke of Beichstadt.

Some 200 of the local Elks will go up to Milwaukee to the annual reunion in July and will help to make that city more famous.

In the police court the other day I gave two confidante men twenty-four hours to leave the city, and one of them said, "That's all right, judge; we were going to Buffalo to-night, anyway." And that's where you'll find 'em all.

"Bury" Hall.

BOSTON.

The Wedding of Priscilla Produced—Courts Busy With Theatrical Cases—Dentist's Budget.

(Special to The Mirror.)

BOSTON, May 27.

Three more houses are dark this week—the Boston, Museum and Hollis, but the Hollis will be reopened later in the week for two more attractions. In compensation, however, the Tremont has been lighted up again for a supplementary season.

Two weeks ago Lillian Lawrence said farewell to Boston at the Castle Square, but to-night she was welcomed back in an equally triumphant success at the Tremont, when the Wedding of Priscilla, by Stanislaus Stange, was played for the first time on any stage by F. C. Whiting's company, of which Miss Lawrence is practically the star, judging by the enthusiasm of the first night. The cast:

Priscilla	Lillian Lawrence
Mistress Mary Hopkins	Anne E. Sutherland
Myles Standish	Edmund B. Lyons
John Alden	Harry K. Roberts
John Carver	G. Harrison Hunter
Richard Stowe	Frederick Egan
Tom Allerton	Lewis McCord
Gilbert	Wadsworth Harris
Stephen	C. Calhoun
Henry	Frederick Egan
Martin	Kenneth Davenport
Giles	Ethan Brewster
Wattamut	Charles H. Reigel
Samuel	William Egan
Wenona	Dallas Tyler

Mr. Stange has taken for the inspiration of his play the famous poem by Longfellow, but has added to it much that is new and interesting from a dramatic point of view. During the first year of the colony in the new world, when the Pilgrims had such hardships and privations, Captain Standish had fallen in love with Priscilla, and got his lieutenant, John Alden, to woo the maiden as a proxy, but, unconsciously, she had fallen in love with him, and she asks, "Why don't you speak for yourself, John?" Alden reports the result of his errand straightforwardly and without omitting one incident, but Standish misconstrues it into a betrayal and violently denounces his legal friend. Priscilla unwittingly overhears him and attempts to vindicate Alden, but Standish is obstinate in his passion and departs to fight against the Indians, firmly convinced of the treachery of his friend.

In the five months that pass the colony is in constant danger of extermination from the Indians, but Alden remains the mainstay of the defenders of the home, while Standish conducts successful warfare in the forests. At length the depredations of the Indians indicate their proximity, and the long-dreaded attack upon the hopelessly outnumbered colonists is at hand. In an attempt to advise the settlers of their peril Alden is severely wounded. Rescued by Priscilla, he is with difficulty conveyed to her cabin, where a final stand is made. Amid the warwhoops and the rattle of arrows the report of a match-lock musket is heard. An Indian ruse has previously reported the death of Myles Standish and his half-dozen soldiers, after the routing of the redskins by the frequent barking of the trusty matchlock, to the joy of the rescued colonists, Standish and his men enter. The last year's absence of Standish has cooled his wrath and convinced him of the self-sacrificing faithfulness of Alden. He even smiles upon the union of John and Priscilla.

Miss Lawrence has never been seen to greater advantage than now, and her Priscilla was an ideal performance. She was dainty in the comedy scenes, and made the pathos thoroughly effective. E. D. Lyons divided the honors with her as Standish, and H. K. Roberts made a capital Alden. G. Harrison Hunter, as John Carver, gave a fine impersonation, and Anne E. Sutherland, a prime favorite in Boston, had a rousing welcome. The play was beautifully staged, and the music, by Julian Edwards, added to the charm.

A Duel of Hearts, which had its first Boston production at the Castle Square this week, showed Maud Craig and Frederick Paulding as authors instead of as stars, for the company appeared without any additions to its ranks, and the play was as good as new. Miss Craig and Mr. Paulding rewrote the old drama which Jean Davenport Lander took from the French, and their cleverness in adaptation, backed up by the strength of the Castle Square players, made an enjoyable production. Eva Taylor made her second appearance here in this play, and Maye Louise Allen also appeared. Leonora Bradley was one of those to score special success.

Harry La Monte is the night feature of the evening at the Bowdoin Square in Down East Folks, in which he is supported by the stock company of the house. His Priscilla is a country spinster quite different from the one at the Tremont, and is exceedingly clever.

Mr. and Mrs. George A. Schiller are back in Boston from London, and will stay here for a few days until it is necessary for him to go to New York to begin rehearsals with The Strollers. Edwin F. Does is the author of the sketch, which was a "black" comedy, and was given by Beanie Beaumont, Mabel Spencer, and Jack Beck at Tony Cummings' benefit at the Park this afternoon. The benefit was a great success, and showed how popular Mr. Cummings is in this city.

Josephine Newman made one of the great hits with Little Red Riding Hood. It was her first Boston engagement, but she scored from the start.

William B. Walsh, the popular press representative of the Boston Herald, has been engaged for the Summer to represent the Bay Line Steamboat Company. He will resume work at the Boston next season.

John W. Luce, the press representative of the Grand Opera House, will spend the Summer boating on Noremburg Park, a position which he filled successfully two Summers ago.

F. B. Cushman, who has been so successful as "The Man of the Locket" on the Record during the past season, will go to Europe for a brief vacation in July.

In the Supreme Court last week the full bench overruled the exceptions taken by the defendant in the case of Frances Drake against Rollin H. Allen and others. She held a verdict of \$1,789 for breach of an oral contract to employ her for the Fall and Winter season of 1898-1899; thirty-five weeks at \$100 a week at the Castle Square.

The only exception was as to the admission of a part of Miss Drake's testimony. It was claimed that because a written contract was made with her for the Summer season of 1898 no evidence of conversations prior and relating thereto could be admitted. But as the purpose was not to vary or control the written contract for the Summer, and the conversation was merely given to show what took place at the interview when the agreement for the Fall and Winter engagement was made, it is held to have been rightly admitted.

A. H. Chamberlain has finally lost his case in the Superior Court against J. J. Grace, the owner of the Columbia. Chief Justice Mason decided that Chamberlain failed to keep and observe the covenants in the lease; first, in that he did not

pay the rent reserved therein as the same became due and payable, nor upon repeated and urgent demand, and on March 20, 1901, had long been in arrears for a large sum; second, in that Chamberlain did not at all times maintain the standard of prices for sittings in said theatre as stipulated in the lease, but reduced the prices without the consent of Grace as lessee; third, in that Chamberlain made alterations in the leased premises without the knowledge or consent of the lessor, which materially increased the danger from fire—namely, by cutting a door through a brick fire wall.

Judge Bailey also decided in another branch of Chamberlain's litigation, relative to a deposit of \$2,000 placed with the court by Chamberlain to secure the payment of rent of the theatre under the lease from March 21 until the time the injunction which was granted should be dissolved or the case determined. Judge Bailey orders that the money be paid to Grace for four weeks' rent.

Charles Denner, the composer of Little Red Riding Hood, led the orchestra at several of the final performances at the Museum, and at one of them about a hundred girls from the New England Conservatory of Music attended and presented him with an enormous bouquet of roses.

A rumor gained some currency last week that the new Van Busseler would be devoted to a stock company. It has been understood that this would be a combination house for melodrama.

An interesting point was settled by Judge Sullivan in the Municipal Court last week. Charlie Mitchell and Kid McCoy were boxing in a local theatre, and an attempt was made to have them arrested, but the judge decided that their sketch, The Gladiators, was purely a dramatic production, and could not be construed as an unlawful exhibition under ban of the law.

It is understood that L. J. McCarthy, who has been manager of the Park since that house has been under the control of Eugene Tompkins, will devote himself entirely to the bookings of the Boston next season. It begins to look as if the Park might be added to Hotel Cecil.

Some of Maud Odell's friends made a personal test of the excellence of the *Traveler's* portraits of stage beauties. Miss Odell figured in the series, and her friends, taking the picture, posted it on an envelope without a name and directed it to New Orleans, La., where she was playing with the Baldwin-Melville Stock company. But she had left the city and gone to Montreal with the stock company. The New Orleans postal authorities forwarded it on to Montreal, and it reached her there without the slightest difficulty. Miss Odell was a special favorite in Boston when she was here at the Castle Square.

JAY BENTON.

PHILADELPHIA.

Two More Theatres Close—Opening of the Parks—Final Bills.

(Special to The Mirror.)

PHILADELPHIA, May 27.

The Broad Street Theatre and Walnut Street Theatre closed their seasons on Saturday, and the other houses will shortly follow.

N. C. Goodwin and Maxine Elliott presented The Merchant of Venice at the Chestnut Street Opera House May 23 to a very large audience. The work of the stars was a disappointment; in fact, the entire cast, with the exception of W. J. Le Moyne and J. E. Dodson, did not seem adapted to Shakespearean roles. Diplomacy, by the Empire Theatre Stock company, June 14, 15.

This is the last week of the season at the Auditorium, where Black Patti's Troubadours opened to-night to a large business.

Miss Bob White continues at the Chestnut Street Theatre, and will celebrate its fiftieth performance with souvenirs May 28.

The Dairy Farm at the Park Theatre continues to be well patronized. For Dear Old Penn was added as a curtain-raiser this evening. Eleanor Merrow's new play, In Love, will follow shortly.

At the Grand Opera House the Wilbur and Maud Daniel Opera companies are giving a creditable representation of The Chimes of Normandy to large patronage. H. Tenbrooke Dale has been added to the cast. Vandeville is given between the acts. Maud Daniel has secured the rights to produce A Runaway Girl, The Highwayman, and The Geisha.

For the farewell week of the Durban-Sheeler Stock company at the Girard Avenue Theatre Uncle Tom's Cabin is the bill, with Amy Lee as Topsy. She received a great welcome. The performance was excellent throughout. Business large. There is under consideration to lease the Girard Avenue to an opera company for the Summer.

This is the last week but one of the season at Forepaugh's Theatre. Leah and Frou-Frou are the bills, each for three nights. Next week, June 1, Henry Ludlum and his pupils will give their annual entertainment at the Broad Street Theatre, June 2, when Twelfth Night will be acted.

The parks opened on Saturday for the Summer. The attractions are: Willow Grove, Sousa's Band; Chestnut Hill Park, United States Band; Central Park, McKnight's Opera company; Washington Park on the Delaware, Columbus Concert Band; Woodside Park, Tascen's King Humbert Royal Artillery Band.

S. FERNBERGER.

ST. LOUIS.

Still More Parks—Only One Theatre Open—Summer Offerings.

(Special to The Mirror.)

ST. LOUIS, May 27.

All the downtown theatres are now closed except the Standard, which will remain open all Summer according to the present arrangements.

Otis Skinner, Mrs. Le Moyne, and Eleanor Robson gave two splendid performances of In a Balcony at the Olympic Saturday matinee and evening. It was superbly put on, and these clever artists were received with much enthusiasm. Miss Robson is especially well known here, as she played in stock at the Columbia about three seasons ago, some time before she made her great hit as Bonita in Arizona. In a Balcony was preceded by The Land of Heart's Desire, Mabel Taliaferro, Nora O'Brien, Ada Dwyer, Harold Russell, Oscar Eagle, and Frank Connor in the cast.

Haylin's closed its doors for the season with the performance of Uncle Tom's Cabin Saturday night. Manager William Garen has mapped out an extensive campaign of improvements for the Summer in each of his three houses. Since the closing of the Imperial and the Grand Opera House he has gone over them from top to bottom. He will now do this with Haylin's. Each of the houses is to have a complete renovation and redecoration during the Summer.

The Maudie Lillian Berri Opera company, which will hold the boards at Uhrig's Cave during the Summer season, opening next Sunday, are rehearsing The Merry Monarch, their initial offering.

The next entertainment by Guy Lindsay and his pupils will be given at the Olympic Theatre on Thursday evening, May 30. Three costume plays of different periods will be presented. The first number will be Fennel, the second Nance oldmaid, and the performance will conclude with Pygmalion and Galatea. Mr. Lindsay will appear as Pygmalion. A feature of the entertainment will be the violin solos by Signor Guido Parisi. The following pupils will appear: Catherine Niehaus, Grace Benham, Reeves Coghlan, Emily Woods, Minnie Nye, Nancy Gerardi, Martin E. Sweeney, J. Andy Baker, Albert S. McCloskey, Ernest A. Blanke, Edwin H. Wilson, and Harry H. Coontz.

The Ice Palace will open for the season as a Summer garden Saturday, June 1. The feature will be Seymour's Band, in addition to which local singers and musicians of note will appear from time to time throughout the season. The garden will be under the management of Manning and Weice. The intention is to make this resort something novel in the way of of fresco entertainments.

The Bellvue Garden at King's Highway and

Easton Avenue opened for the season Sunday, presenting a stock company in Our Friend from Germany.

Grand Avenue Park, Grand Avenue and Meramec street, formerly Klondike Park, opened for the Summer season Sunday. The already pretty place has been beautified by numerous improvements, and Manager Charles Nid promises many novelties, chief among them being Farmer's twentieth century volcano. The theatre will be occupied this season by the Maurice-Freeman Stock company. The company, headed by Mr. Freeman, presented The Last Mile as the opening bill. Among its members are Katharine Weston, F. D. Boston, R. E. Rutledge, W. H. St. James, Alfred Britton, Tessie Lawrence, and Anna Marie Schaefer.

W. H. Blood, formerly connected with Uhrig's Cave and the Columbia as press representative, is back from a twenty-month trip abroad in a search for health. He visited South Africa, the European Continent, and Ireland, his home. Colonel Blood will act as press representative of Uhrig's Cave again this season.

At Eclipse Park the stock company is seen in Under Two Flags. The cast: Colonel Chatterbox, Henry Penaberton; Louis Victor, Walwin Woods; Berkeley Cecil, Horace V. Noble; Lord Rockingham, Taylor Carroll; Rake, Frank Cotton; Captain Ramon, Perry Bentley; Pettie Picpon, Harry Saunders; Pierre Maton, M. J. Clifton; Lady Venetia Carona, Louise Dunbar; Nora McShane, Minnie Wilson; Irina, Tessie Lawrence; Cigarette, Madeline Hunt.

J. A. NORRIS.

WASHINGTON.

Musical Comedy Season Unprofitable—Lafayette Stock Does Well—Local Happenings.

(Special to The Mirror.)

WASHINGTON, May 27.

The season of musical comedy at the Columbia Theatre closed Saturday night with The Circus Girl, after three weeks of unprofitable business. A mistake was made in giving a \$1.50 performance at popular prices.

N. C. Goodwin and Maxine Elliott appeared at the National Theatre May 21 in The Merchant of Venice and drew a capacity audience. The Georgetown Symphony Orchestra's concluding concert Saturday night, which ends the seventeenth season, was largely attended. Mary Helen Howe was the principal soloist.

The Lafayette Square Stock company is seen to-night in Alabama, in which Edwin Arden, Thomas L. Coleman, William Seymour, Robert Rogers, Myron Ledingwell, Minnie Radcliffe, Louise Mackintosh, and Kathleen Chambers do excellent work. Patronage continues large. Because she loved him so next week, when Bijou Fernandez joins the company.

T. Arthur Smith, for seven years treasurer of the National Theatre, has severed his connection with that house to engage in business as a ticket broker and local manager of musical and special attractions for next season.

Harry A. March, dramatic critic of the Washington Times, received his diploma to-night at the National Theatre as a graduate from the Medical Department of the Columbian University.

The National Theatre has but one more theatrical event, the appearance of Cecilia Loftus and her vanderbilt company for two performances June 5.

The Columbia Theatre, Boston, that David Henderson will manage next season, is to be another link in the chain of burlesque houses, comprising the Bijou Theatre, here; the Front Street Theatre, Baltimore, and the Court Street Theatre, Buffalo, that will be known in the future as the George A. Wegfarth circuit.

JOHN T. WARDE.

CINCINNATI.

Weber and Fields in Town—Summer Concerts—The Opera Season.

(Special to The Mirror.)

CINCINNATI, May 27.

Weber and Fields opened a two-nights' engagement at the Walnut this evening to an audience that filled all the seats and most of the standing room. Lillian Russell, Fay Tompton, Dr. Wolf Hopper, Dave Warfield, John T. Kelly, and the other favorites had great receptions, and the entire performance was received with unbounded enthusiasm by the audience. In a balcony, with Otis Skinner, Sarah Cowell Le Moyne, and Eleanor Robson will close the season May 31.

Madame Schumann-Heink's recital at the Pike Friday evening was one of the most successful events of the season. Almost every seat in the house was sold, and the singer's wonderful voice was never before heard in this city to so great advantage.

Coney Island and Chester Park opened their Summer seasons yesterday. Each offers an attractive vanderbilt bill.

The Summer concerts at the Zoo were inaugurated to-day with two concerts by Liberator's Band. The engagement is for six weeks, after which the Chicago Marine Band comes for the same length of time, and then Weber's Band, which will finish the season.

The opening bill of the Chester Park Opera company will be The Black Hussar and the date probably June 23. An entirely new company has been engaged and light opera will be sung exclusively instead of the heavier offerings and grand operas that have been the rule for the past two Summers.

H. A. SUTTON.

BALTIMORE.

Season Closed—Success of Herbert's Orchestra—Current Happenings.

(Special to The Mirror.)

BALTIMORE, Md., May 27.

Summer weather has at last reached us, and all the theatres have closed for the season.

Ford's Grand Opera House was packed to the doors on Wednesday night last to see N. C. Goodwin and Maxine Elliott and their splendid company in The Merchant of Venice. The audience was appreciative and at times enthusiastic. This was brought about not so much by any pre-eminent ability on the part of the stars as by the finished work of the entire company. Baltimore has not witnessed such an audience for many years. It represented the very best element of our people and was limited only by the capacity of the house.

An appreciative audience witnessed a very creditable performance of Ingomar at Ford's Grand Opera House on Thursday evening last. George Macomber appeared in the title role, supported by a company of local amateurs. Mr. Macomber's work was especially creditable.

Victor Herbert and his admirable orchestra brought their season of concerts at the Music Hall to a close on Saturday evening. They have been more successful than any series of concerts held in this city for many years.

HAROLD RUTLEDGE.

COMPANIES CLOSING.

Francis Wilson, at Lynn, Mass., May 25.
Helen Boyce, hypnotist, at Ann Arbor, Mich., June 2.
Anna Russell, at Orange, N. J., May 27.
Chester de Vande company, at New London, Conn., May 25, opening an indefinite Summer season at the Empire Theatre, Newark, N. J., May 27.
The Village Parson, at Chicago, Ill., May 26.
Stuart Robson, at Jackson, Mich., May 18.
Gorton's Minstrels, at Wellsboro, N. Y., on May 18.
Rose Melville in Sis Hopkins, at Pittsburgh, Pa., June 1.
The Christian, in Chicago, May 26.
Hermann the Great closes a tour of forty-two weeks in this city June 1.
Viola Allen, May 25.
The Angel of the Alley, May 18.
Viola Allen, at Poughkeepsie, N. Y., May 25.
My Friend from India, in Philadelphia, May 25.

THE STOCK COMPANIES

en. Franklin Kitchie was a satisfactory William Prescott, and Robert McWade as Colonel Rip proved highly amusing. Margaret Nelson as Mary, Kate, Virginia, and Lydia were all commendable portrayers. Esther Lyon was an excellent Agnes Rodman. George W. Conklin, Willard Curtis, John L. Ashton, and Daniel Hallifax also deserve mention. The women's costumes were handsome. Houses fair. This week, We Uns of Tennessee, with Sidney Toler featured. Camille will also be given for several matinees.

The Baker Stock company at the Criterion Theatre presented last week The Blundering Mr. Budd, by Frank Tannehill, Jr., that was received with favor. The company was augmented for the occasion. Edith Ellis Baker as Mrs. Winthrop played with her usual skill. Sol-dene Powell did excellent character work, and successes also were scored by Charles Hanford, Alphons Ethier, and Edward M. Ellis. Jane Irving was fetching in a French character. The settings were pretty. Between the acts, vaudeville numbers were introduced by Newell and Noble, musical artists, and Nelson Lingard, who made his stage debut. Mr. Lingard offered a capital monologue in a breezy style and his act was a decided success. This week, The Nancy Hanks, that closes the company's season.

One of the important elements of success for a stock company is the ability of its members to awaken the interest of the public in themselves. This has been very happily illustrated in the experience of the Albee company at Keith's New Theatre in Providence, which in less than a month has won its way into the hearts of the theatregoers. The members of the company are receiving many social attentions, and as for the performances, none better have been given in Providence. The one hundredth performance of the company will be celebrated June 11. Foster Lardner and George E. Sprague were especially engaged for the company last week.

The Ormiston Stock company at the Eastablie Theatre, Syracuse, closed its season on Saturday, after a season of three weeks. Eugene Ormiston, having been engaged as leading man for Blanche Bates. The last bill was Jim the Poorman, in which successes were scored by Mr. Ormiston, W. C. Munson, Olive Oliver, George Soule Spencer, and Leola Maye.

After closing with Secret Service, in which he was successful as Benton Arnsfeldt, Walter D. Greene was engaged at once for the Jersey City Stock company, opening this week.

Edwin Boring joined the Hadley Stock company at the Bijou, Milwaukee, May 15, and played the lead in Master and Man on a few hours' notice, with phenomenal success. He has been engaged by Manager Hadley as leading man. Lonette Babcock will join the company June 2.

Fritz Adams has joined the Jefferson Stock company at Birmingham, Ala.

Lillian Atwood and E. J. Blunkhall have joined Lander Stevens' Stock company at the Bowery Theatre, Oakland, Cal.

Matt McGinnis is playing with the Pike Theatre company at the Lyceum, Detroit.

Mortimer Snow and the Jacobs' Theatre Stock company presented Nell Gwynn last week at Harmanus Lyceum, Albany, N. Y., to large business. The production made a hit. Mr. Snow's Charles II was an artistic performance. Grace Franklin Lynch scored a hit as Nell Gwynn. Earle Browne's Richmond, Will M. Chapman's Rockhurst, and Charles Eldridge's Popsy also deserve mention. The Little Minister this week.

Esther Lyon will terminate her engagement as leading woman of the Grand Opera House Stock company, Brooklyn, on June 1, and will go to Denver, where she will appear for the Summer season with the Bellows and Long Stock company.

Oscar Eagle, now with Mrs. Le Moyne in In a Balcony, has been engaged for a six weeks' season, beginning June 9, with the Bellows and Long Stock company, in Denver.

Tessie Lawrence has signed for the Maurice Freeman Stock company, St. Louis.

The Boyle Stock company at the Grand Opera House, Atlanta, is played to increasing patronage, and the members are becoming favorites. Sweet Lavender and The Lottery of Love were successfully produced last week. The company at present includes J. Gordon Edwards, Morris McHugh, William Stuart, James K. Applebee, J. H. Hollingshead, D. W. Manning, Cecil Owen, Jay Keller, Ethel Barrington, Anna Hollinger, Nancy Rice, Emma Butler, and Ruth Cawthorne.

Mrs. T. J. Boyle, who has been seriously ill for the past two weeks, has recovered sufficiently to leave the hospital and return to her hotel.

Under Two Flags, by the stock company at the Baker Theatre, Rochester, scored such a success that it was continued a second week. M. L. Alsop as Bettie Cecil, Amelia Gardner as Cigarette, were both excellent. James Cooper, Henry Shermer, Van Dyke Brooke, Charles Irwin, Miss Aubrey, and Miss Bryer helped to contribute to a praiseworthy performance.

The Lyceum Theatre Stock company, headed by William H. Pascoe, opened its season May 25 in Brother Officers. The supporting company includes Rebecca Warren, George Allison, Frederick Lewis, Tully Marshall, Charles Dorr Clark, John Fenton, Harry Lewis, C. H. Packard, Helen Mar Wilson, Marion Fairfax, Marie Haynes, Margaret Clark, and Harold Heaton.

The Criterion Stock company at Newport News, Va., headed by Eleanor Browning, presented East Lynne and A Wife's Peril at the Academy of Music last week. The first three nights this week Bronson Howard's The Banker's Daughter is the bill. Thursday, Friday and Saturday the Boston Lyric Opera company will appear. Camille will be given by the Criterion company next week. Lucille Dyer left the company last week, having been called to New York by reason of the serious illness of a friend.

John T. Dwyer and Mercita Edmonde have been especially engaged to support Amy Lee at the Grand Avenue Theatre, Philadelphia, during the Summer stock season.

James M. Brophy has been signed by Bolasco and Thall for a six weeks' starring engagement at the New Central Theatre, San Francisco, to begin in July.

Mittenthal Brothers have transferred their Aubrey Stock company from Kansas City, Mo., to the Bijou Theatre, Jersey City, N. J. Among the leading members are Lillian Beyer, H. Victor Morley, Eddie P. Bowers, Edith Bowers, and W. H. Govey. Victor Morley will stage the productions. The Fire Patrol opened last night.

SAID TO THE MIRROR.

PERCY PLUNKETT: "On Saturday evening I closed my season with Tennessee's Partner, having been out forty weeks without losing a night. I will at once return to New York and prepare for the production of my new comedy, The Judson Aggregation."

JAMES F. BOLAN: "I have information to the effect that my comedy, A High-Toned Burglar, is being pirated in the West. I will prosecute any manager who plays the play without my authority."

ACTORS' CHURCH ALLIANCE NEWS.

The eleventh reception of the New York Chapter of the Alliance was held last Thursday evening in the parish house of St. George's Church, Stuyvesant Square. Nearly two hundred members were present. In the absence of the Rev. Dr. W. S. Rainford, rector of the church, the address of welcome was made by the assistant rector, who mentioned in the course of his remarks that St. George's has always been friendly to the theatre and that indeed the church does a good bit of dramatic work on its own account in the way of amateur performances.

The Rev. Walter E. Bentley, General Secretary, spoke with his accustomed enthusiasm upon the progress of the Alliance. "Tonight," he said, "our organization numbers fifteen hundred and eighty-six members." Continuing, Mr. Bentley told of his recent visits to other cities in which the Alliance movement is going forward in most encouraging fashion. He spoke also of his coming visit to England, where he expects to awaken interest in the Alliance and bring it into closer association with the Actors' Church Union, of which the Lord Bishop of Rochester is the head. The Actors' Church Union is, however, a much smaller body than the Alliance, and is composed entirely of members of the Church of England. Mr. Bentley hopes to interest clergymen of other denominations in the movement and carry forward the work there as it is being carried forward here.

After Mr. Bentley's address Edith Climo-Ford recited, Thomas Bailey Aldrich's "Judith," Sara Evans sang two solos: Abu Khalil, a Syrian actor, recited a scene from The Merchant of Venice, and Bayard Hawthorne sang three tenor songs. Refreshments were then served and the rest of the evening was spent in general conversation.

The eighteenth regular service of the New York Chapter was held on Sunday evening in St. George's Church, Stuyvesant Square. Despite the rain the attendance was very large. The Rev. Dr. William S. Rainford, rector of the Church and Chaplain of the Alliance, occupied the pulpit. The service was choral. The large choir—one of the finest in the city—sang magnificently. Doctor Rainford spoke upon "Unrecognized Forces for Good." He said that beyond and above the facts of life, treated of in science, there are truth and belief, and that those who develop and promote truth and belief in the world have a noble mission. "The stage," he said, "when it rises above mere commercialism, is a powerful factor for good. In the heart of man he always wants the best, and you have got to do the best you can to add something to the great interpretation of life—to keep the light of your profession burning brightly and the standard high."

"It is dreadful to hear clever men—I will not say honorable men—argue that people must have what they want."

The semiannual reception of the Boston Chapter of the Alliance will be held at the Tremont Theatre on the morning of May 31, between the hours of eleven and one. Among the speakers will be F. F. Mackay, the Hon. Harrison Hume, the Hon. Samuel L. Powers, the Hon. Charles S. Ensign, of Newton, and Rabbi Charles Fleischer. Several prominent soloists of Boston will supply the musical programme.

GOSSIP.

Charles A. McGrath has gone to his home at Louisville, Ky., to be present at the golden wedding of his parents, who were married in Louisville June 13, 1851, and are among the oldest citizens of the Kentucky metropolis.

Mr. and Mrs. Ralph Delmour, both members of William Gillette's company, will sail shortly for Europe, to spend a few weeks on the Continent before Mr. Gillette's London engagement begins.

Mrs. Irene Leslie-Myer, widow of Harry W. Emmet, has been seriously ill since October with gastritis and heart disease. She is slowly convalescing at her residence, 456 Lenox Avenue, this city, and is to be taken soon to her country home in Connecticut.

Roy N. Hair, musical director of the Park Theatre, Brooklyn, was seriously injured while boarding a car in Brooklyn last Monday evening. The car started before Mr. Hair was firmly on, throwing him violently upon his head, and cutting a gash which required eight stitches to close. His left arm was also badly sprained. Concussion of the brain was for a time feared, and although that danger is thought past, it will doubtless be some time before his friends will see him in his accustomed place.

The Capture of Peking will be the subject of Pain's fireworks spectacle at Manhattan Beach this Summer. The season will open about June 15.

The benefit for J. Sherrie Mathews, given at the Casino Sunday evening, realized \$1,900. Those who appeared were Edna Ang, James Morton, Philip H. Ryley, Norma Whalley, Eddie Foy, Burr McIntosh, Maude Courtney, Harry Bulger, Louis Wesley, Emma Curran, George Fuller Golden, Truly Shattuck, Edna Wallace Hopper, Dan Kelly, Beridish Simpson, Nina Farrington, William Gould, John Ford, Mayme Gohar, Louis Harrison, Dan McAvoy, Josie De Witt, and Thomas Q. Senbrook.

Armagh O'Donohy was heard in his Irish songs at the Bijou Theatre, Jersey City, on May 26, for the benefit of Harry P. Hogan, the treasurer. Mr. O'Donohy is rusticiating at Pocantico Hills, N. Y.

Lila Barnett Wright, daughter of a prominent Buffalo clergyman, has been highly successful in this city recently, giving a series of original monologues by Mary E. Wilkins, the novelist.

Charlotte Tittell returned to New York from the West last week. She has entirely recovered from her recent severe illness. With her husband, Wallace Munro, she will spend the Summer at Glen Cove, L. I.

Samuel Tomberg, a member of the Jewish company at the Thalia Theatre, contemplates making his debut as an English-speaking character actor next season.

The Theatre Republic, with Lovers' Lane, and the Fourteenth Street, with Chauncey O'Leary in Sweet Inisicarra, closed on Saturday night.

The Tommy Shomer company will open its Summer season at Lake Hiawatha Park, Mt. Vernon, O., May 29, going thence to Exposition Park, Pa., July 1.

Pusey and St. John will continue to star next season in A Run on the Bank, under George I. Chennold's management.

Nellie Lynch is visiting friends in Chicago.

George Teeto Sanik, after spending a two weeks' needed vacation with his sister-in-law, Mrs. H. W. Huchen, has sailed for England. Some six years ago Mr. Sanik gained renown in the United States and Canada as a strong man. Among the professional friends who wished him bon voyage were Al. Watson, E. Kempton, John Brown, Victor V. Vass, and Matt Curtis.

Randolph Murray is ill at the Presbyterian Hospital with a dangerous attack of pleurisy in both lungs. He was operated on six times last week.

The Smith and De Koven musical comedy in which Anna Held will appear at the Casino in September has been named The Little Duchess.

F. Blanche Rice has returned to New York after a successful season as Misses with New Burgess in The Country Fair. Miss Rice took in the Pan American Exposition on her way East from Omaha, where the company closed May 18.

Blanche Walsh fainted twice during the performance of More than Queen at Wintergarden, May 15, necessitating the ringing down of the curtain each time.

IBSEN CRITICALLY T. L.



Henrik Ibsen, the great Norwegian dramatist, has during the past fortnight suffered two strokes of apoplexy, and is now in a condition that offers little hope for his recovery. He is at his home in Christiania. After the first attack he rallied, and was able to walk about his rooms with the aid of a cane. But the second stroke, which fell upon him last Thursday, shattered his remaining strength completely, and he is now perilously near death's door.

In the dramatic history of the past century very few figures there are that stand out with the prominence and individuality of Ibsen. His works have had their full share of adverse criticism, and comparatively few people accept his views of life, as set forth in his plays; but no one has dared attempt to belittle his genius in dramatic craftsmanship. As a scientific builder of plays Ibsen stands head and shoulders above the vast majority of his contemporaries. Had his plays not been tinged with pessimism, had he chosen to sacrifice his philosophy to the superficial optimism that is now popular, he might easily have ranked with the most widely appreciated dramatists of the century. As it is, his plays are dreaded more than they are enjoyed, and admired more than they are loved.

Henrik Ibsen was born at Skien, Norway, on March 20, 1828. His parents were not of the theatre, nor was his early training in that direction. From his mother, who was a German by birth, he learned that language thoroughly. After receiving a very good general education, he took up the study of medicine. But his tastes from his early youth were inclined toward literature; and when, after studying medicine for a time, he entered the university at Christiania, he devoted himself to the classics rather than the sciences. While a student at the university he founded a literary journal, to which he was a constant contributor, and at the age of twenty-two he wrote his first play—a three-act drama entitled *Catiline*. To this work he attached the pen name "Bryndolf Bjarme."

During his student days Ibsen won the friendship of Ole Bull, and, through the noted violinist's influence, he obtained, not long after his graduation, the post of director of the National Theatre at Bergen. There, while engaged in the manifold duties that the position imposed upon him, he found time to write a number of plays. In 1857 he returned to Christiania, where he gained productions of several of his works. They were received with great enthusiasm, and Ibsen, after many years of actual and comparative poverty and many disappointments, stepped into a place of honor as director of the newly founded Norwegian Theatre. In 1864 he went to Rome, where he lived for several years. Upon his return to the North he established a home in Christiania, which he has occupied constantly, except while visiting Germany, ever since.

Much has been written by travelers visiting Christiania of Ibsen and his many peculiarities. Some writers, indeed, have asserted that his eccentricity amounted almost to insanity. He was a lonely man, a sombre man, and one whom very few knew personally. It is said that his domestic life was far from happy. He was married many years ago to a stepdaughter of Magdelena Thoresen, the Norwegian poetess. One child was born of the union—a son, who was named Sigurd. Sigurd Ibsen is now a physician in Christiania. He married one of the daughters of Bjørnstjerne Bjørnson, the novelist. The father refused to attend the wedding ceremony, and never afterward did he visit his son.

Ibsen spent most of his time in solitude in his study. Each day he walked to the principal hotel of Christiania precisely at one o'clock, and sat for an hour at his favorite table. He was always the centre of attraction to visitors. His remarkable appearance commanded attention. He wore his hair and beard in a peculiar fashion like a white frame around his face. He was always faultlessly attired and was always alone. Those who gained acquaintance with him found him an agreeable man, very shy, but in a way supremely egotistic.

The works of Ibsen are too widely known to require more than the briefest mention here. Many of the best of them have been translated into English, and several have been acted in various American cities. In this country, however, his plays find more favor with readers than with theatregoers. Among his dramas, all of which have been acted in Norway and many of them in Germany, are *Love's Comedy*, *Brandt*, *Peer Gynt*, *The Pillars of Society*, *Ghosts*, *A Social Enemy*, *A Wild Duck*, *Rosmersholm*, *Hedda Gabler*, *John Gabriel Borkman*, *The Vikings*, *The Doll's House*, *The Lady from the Sea*, *The Master Builder*, *Little Eyolf* and *When the Dead Awaken*.

GREAT EXCITEMENT AT THE CASINO.

There was no matinee at the Casino on Saturday. It was given out that this extraordinary hiatus in Florodora's long run was due to the fact that Edna Wallace Hopper, of the cast, desiring to attend a horse race, yeelped the Brooklyn handicap, at Gravesend track, Saturday afternoon, had bought out the house, paying \$1,700 or so for same, never dreaming, of course, that she might have had an understudy. The Casino press agent even exhibited photographic facsimiles of Mrs. Hopper's cheque, and so who could doubt the truth?

Then Sunday's papers told how Mrs. Hopper went to the race, lost ever so much on the winner but—ah, happy chance!—made up nearly all of it on the place horse. Joy! Yet it occurs to memory that the Casino was closed upon a similar occasion last year and that the "closed" sign hung out on Saturday looked strangely like one seen before.

But that is not all. During the week, for sooth, a Florodora girl was widely advertised as having been seized with nervous prostration in its most dreaded form, just because she had been up to Sing Sing and had been strapped in the death chair. A very terrible thing.

And then, of a Friday night, the lights went out at the Casino, they say, just after 9 o'clock and declined to come back for half an hour. Can one blame them?

COLLEGE STUDENTS MAKE TROUBLE.

An attack on the part of students of the University of Chicago, known as "the circus," was made in a fight between the students and the police in which three students were injured. The students, a number of whom attended the circus, were giving their college yell during the performance and the citizens men, exasperated, ordered them from the tent. When their refusal to leave was used and resistance offered, a fighting continued until one of the circus men drew a revolver, whereupon the students ran away.

THE NEW YORK DRAMATIC MIRROR

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HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

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MEMBER SUBSCRIPTIONS FOR THE SUMMER.

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CLERICAL INTEREST IN THE STAGE.

At intervals, and frequently, extraordinary interest in the theatre continues to be shown by clergymen, and the opinions expressed by this profession nowadays vary amazingly. It is not so long ago that condemnation of the theatre by clergymen was general. Of course there have been for years exceptions among churchmen in this matter, it being notable that the more able and the more intelligent of the clergy have for a long time looked on the theatre with views ranging from toleration to admiration. For years, too, many able and liberal clergymen themselves have patronized the theatre, in which, at its best, they have recognized a civilizing force hardly second to that of their own organization.

It is to be noted that few clergymen that know anything about the theatre condemn the theatre as an institution. Clergymen of the better sort—by which is meant clergymen whose ability has placed them in prominent and broadly influential pulpits—associate with leading men of every vocation, and thus are in touch with the spirit of the age. Like the leading men of other vocations, they recognize the good that is in the theatre and deplore the things in it that are due to decline rather than to function. Such clergymen are entitled to criticize those things of the stage that they believe should be criticised.

As a rule, the rabid, illiberal and sensational pulpiteer that preaches regularly and intolerantly against the theatre does not know anything about the theatre, and such a preacher usually is a person of confined influence, as he usually also is a person of limited intelligence. The Actors' Church Alliance, whatever it may or may not accomplish, stands as a practical protest against the preachments of the ignorant, and the work that it already has accomplished is a rebuke to that uncharitable and un-Christian attitude that small clergymen of narrow vision in remote corners take on this subject.

The position assumed by the Rev. Dr. GEORGE W. SHINN, of Boston, in a recent address, illustrates the feeling and the sentiment of the best in the church to-day as to the theatre: "I regard the stage," said he, "as an honorable and legitimate institution, and the calling of an actor as so important to society that I would not hesitate to advise anybody with ability and high ideals to choose the dramatic profession as his or her own." Such a clergyman knows whereof he speaks, and has the courage of conviction.

Another clergyman of information and liberality is the Rev. PERCY S. GRANT,

who in a sermon in the Church of the Ascension in New York recently said, among other things:

Most of us have been brought up under Puritanical conditions, and there is still clinging to American society some of that old narrow idea. The stage had its inception from the Church, and the antagonism between them arose when they became separate and distinct institutions. They differ because the Church seeks spiritual perfection and the stage represents the passing show and holds up the mirror to nature without seeking to teach from what the mirror shows. I have visited many theatres during the past season, and even in some of the fantastic comedies I could see a strong lesson in the direction of morality. The playwright has an influence that not only appeals to the ear but to the eye and takes hold of the very heartstrings. I have felt in coming out of the theatre that I have had a spiritual Turkish bath. It should engage the attention of every one who has the interests of the community at heart to help make the stage a nobler institution than it is. People say that the public wants low, coarse, base plays, but I consider that a libel on human nature. If we insist that the stage give us the best we certainly can do much to wipe out the antagonism that exists between the Church and the stage.

This is the proper attitude to take as to the stage, and many clergymen of influence have assumed it. It is better for the clergy to encourage those things in the theatre that deserve encouragement than to stand aloof and preach blindly against the theatre as an institution, for such encouragement is bound to have effect, whereas a bigoted opposition in these days is futile.

Rampant and dominant commercialism, with all of its evils, is powerless to wholly deflect the theatre from its finer functions and its wonderful and salutary influence on humanity. There is that in the institution that humanity demands for its happiness and its inspiration, and from generation to generation the good in the theatre is bound to survive and find perpetuation in spite of the lower influences that always are with it as a matter of course and that at times like the present falsely seem to be all powerful.

A CRYING PUBLIC NUISANCE.

As the theatre season is practically ended the ticket speculators, confining their efforts to the few houses that continue open, and particularly to the one or two houses that offer "Summer entertainment," during the past week have become violent in their business of getting between intending purchasers of tickets and the box-office.

The speculator nuisance became so pronounced at one theatre that the captain of the police precinct in which the house is located detailed several officers to the scene of "disorderly conduct," with the result that several speculators were arrested and took their turns in Police Court the next morning with other misdemeanants. Small fines that these fellows were able to pay were imposed, and they were released to recoup their loss on citizens that they will doubtless continue to "hold up" in theatre neighborhoods.

The most impudent act recorded last week of one of these ruffians was an assault on a citizen who questioned the speculator's right to ask a price for a ticket several times larger than its face value. The speculator resented this demurrer by kicking the citizen's shins. Quite properly a fine did not fit this case, and this fellow was held on a charge of assault.

It is useless for the managers of theatres to say that they cannot stop ticket speculation, because managers in this city years ago established a precedent by stopping the operation of speculators about their theatres. The fact is that theatres cursed by the presence of speculators are managed by persons who usually get a "rake off" or otherwise profit from the nuisance.

One of the tokens of the bad faith of managers in this matter was seen last week on the advance sale of tickets for a long and loudly-heralded special SHAKESPEARE representation at a Broadway theatre for a few performances. Much advertising of the event had been supplemented by an announcement some days before the sale opened that many thousands of dollars had been returned to would-be buyers of tickets by mail, in order that all who wished tickets might share in the opportunity to get tickets when the box-office opened. Yet, as was stated in one of the daily newspapers, no sooner had the box-office been opened than speculators were found shouting tickets in the vicinity of the theatre at prices doubled and more.

Observant persons notice that ticket speculation has become worse and worse. With theatre management itself, it has degenerated. As at present practiced it is a disgrace to the metropolitan theatre. The manner and method of it, as the events of last week will show, is not removed in vulgar and violent impurity from the manner and method of the clothing "merchants" of Chatham Street and their "pullers in."

THE THEATRICAL TRUST.

The "All-Star" Tackery.
American Press Syndicate.

During the dozen or so years which have elapsed since Charles Frohman became something of a figure in the theatrical world, he has perpetrated a good many jokes. Some of them have been excellent, others have been ordinary, while still others have been very bad indeed. Up to the present time Mr. Frohman's star joke was the pulling in the advertisements of his various attractions to his own opinion of them, with his name attached thereto. The apparent idea was to convince people that the plays must be pretty good, or the manager would not thus aggressively give his indorsement. The scheme failed in so far as it was intended to engender a feeling of thorough trust in the conscientiousness of the manager, but it was a howling success in exciting laughter, degenerating not infrequently into ridicule. So, after all, the 20 or 30 or 40 or 50 cents a line that the advertising cost was not wasted, for New Yorkers like a good joke, no matter how farfetched it may be, and that was a good joke.

Funny as it was, however, there came a time when its humor palled. Something new must be had, for Mr. Frohman must make the public believe that he is doing for it more than any other manager could or would do. So recently he advertised a revival of Diplomacy with an "all star" cast. Diplomacy is a very old Sardon play, melodramatic, theatric and impossible, but entertaining withal. There could be no possible excuse for its revival unless that event were to be accomplished through the medium of an interpreting company of exceptional strength. Mr. Frohman evidently realized this, hence his "all star" cast.

Now, it must be understood that an "all star" cast is not what it used to be. It is true that ignorant persons of the old school, when they see a production advertised with an "all star" cast, stupidly jump to the conclusion that practically all of the players engaged are or have been stars of some importance. But that is where they are wrong. Under modern methods that which makes an "all star" cast is the dictum of the manager. If Mr. Frohman had advertised that his cast was made up of stars in embryo it would have been all right, for it is the fate of his leading men and women to become stars whether or not they are worthy of that honor.

In addition to the misrepresentation with reference to the caliber of the cast, there has been a persistent effort to create the impression that no better company has ever been put together for the exploitation of this Sardon melodrama. Even the plans for the lightning tour of the country, in which very large cities will be "treated" to but a single performance are being to strengthen this impression. It may be that the management realizes that a protracted stay at any city in which the theatre-goers are blessed with discernment and good memories would be attended with disaster. In that case we must admire the business acumen while we deplore the motive which prompts it.

Why, the Point Is Settled.

Harlequin, New Orleans.

"If we are to have a revival of Shakespeare, let's have it up-to-date. If anybody understands the poetical conceptions of the late William Shakespeare, it must certainly be Klaw and Erlanger."

My dear fellow, wake up! The Klawianian critic of New Orleans has placed the mantle of Augustin Daly on the shoulders of the firm. The matter has been settled! Keep quiet.

By the way, now that we are speaking of Augustin Daly's mantle, what has become of Rehan under Klawianian management? Can it be that the mantle-carriers are at a loss to know how to supply her cleverness with material? Surely she should not vanish with eight. Time was when she was the very center of stage interest in the metropolis of America. The press of a continent did not have complete dramatic pages without a reference to her. When last heard from here the Klawianian critic was busy adjusting the mantle of Daly to her new managers. Has no new play been placed in her hands since the demise of the great Daly? Is not the gigantic Klawianian intellect at work? Tut, tut, tut! Too bad.

"The Last Feeble Snip."

Springfield, Mass., Homestead.

The last feeble snip of The Last of a Whip will be heard to-night, when the company closes. The piece is a sample of a kind of carillon that Charles Frohman digs up in Paris and brings over to insult American audiences and degrade the talented players whom he holds in bondage. It is cheering to know that it was even more of a front on the road than in New York city.

COPYRIGHT LAW IN PENNSYLVANIA.

The piracy of dramatic and musical compositions is now a misdemeanor in Pennsylvania. Governor Stone having signed on May 23 the copyright law introduced at the instigation of the American Dramatists Club and passed by the last Legislature. The act reads as follows:

Section 1. Be it enacted by the Senate and House of Representatives of the Commonwealth of Pennsylvania in general assembly met, That it is hereby enacted by the authority of the same, That no unpublished dramatic play and no unpublished musical composition shall be publicly presented for profit without consent of the author or authors thereof.

Section 2. Any and all persons, firms and corporations violating the provisions of section one of this act shall be guilty of a misdemeanor and on conviction thereof shall for each offense be sentenced to pay a fine of not less than ten dollars and not more than five hundred dollars, or to be imprisoned not exceeding three months, or both at the discretion of the Court of Quarter Sessions.

In phraseology the law differs from those passed in New York, Louisiana and Oregon, but its provisions are practically the same. The enactment of the law in this case was due largely to the efforts of Colonel J. F. Milliken, of the American Dramatists Club, who personally advocated it to the legislators.

The club and the correspondents of THE MIRROR in various capitals are working earnestly for the passage of the law in other States.

NOTES OF NEW THEATRES.

A part of the Arlington Hotel, Batesville, Ark., is to be converted into a theatre, that W. S. Wolfe will manage, his season opening in September.

While in England this Summer, E. S. Willard will inspect several theatre sites in London that have been offered to him, and should one of them prove satisfactory, he will arrange for the construction of a playhouse, to be ready for opening in the Autumn of 1902.

Ocala, Fla., is to have a fine new theatre, to be ready by next season. The new house will be built by the Knights of Pythias, with the aid of local capital. The building will be a three-story brick structure; the first two floors being used exclusively by the theatre. The stage will be large, and on either side will be two boxes. The floor will be slanting, and in the rear there will be a balcony and a gallery. Messrs. S. T. Siders, E. F. Thaggard, and E. E. Yonge, 27, are the committee that have the building in charge. Ocala is a large town, and has long felt the want of a large and suitable playhouse.

The cost of the alterations that will make a theatre of the Ice Palace at 167th Street and Lexington Avenue, will be \$150,000, it is said. William T. Koch will manage the house.

A stock company has been organized at Appleton, Wis., to build there a \$50,000 theatre, modeled after the Illinois in Chicago. The theatre is to seat 1,400 people, and will be ready for opening Oct. 1. Jack Houtlin will manage the house.

Plans submitted by Hallert and Rawson, of Two Moines, Ia., have been accepted for the new Opera House at Grinnell. The building will be on the style of the Illinois Theatre, of Chicago. It will seat 800, and have a stage 56 x 36 feet.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, important or irrelevant queries. No private addresses furnished. Letters addressed to members of the proprietor care of The Mirror will be forwarded.]

L. M. R. Pittsburg: Robert Drouet, the actor, is the author of *Vin Minno*. He may be addressed in care of *The Mirror*.

W. G. Johnston, Pa.: Henry Miller's appearance in *Hamlet* antedated E. H. Sothern's by more than a year.

ROCHESTER, Richmond, Va.: Eugenia Diggins played the title part in *Superba* during the season of 1897-98. Arline Athens played it during the season of 1898-99.

J. McL. Rutland, Va.: Write to A. W. Tams, Twenty-eighth Street, near Sixth Avenue, New York City, for information about opera.

R. W. Philadelphia: 1. Letters to players addressed in care of *The Mirror* will be forwarded to them. 2. John Crawford Fowler has played, among other engagements, with the *Lycium Stock Company*, Brooklyn. The *Heart of Maryland*, and the *Forepaugh Stock Company*, Philadelphia.

JOHN D. New York City: 1. Rose Coghlan's tour next season will be managed by M. E. Leavitt and James Lederer. 2. Mrs. Leslie Carter will be seen next season in a play dealing with the life of Madame Du Barry. E. Cherry, W. E. Lederer's address is 1440 Broadway. 3. E. R. Rice's address is 1285 Broadway. 4. William Harris is the junior partner of the firm of Rich and Harris. 5. William A. Brady's address is 1193 Broadway.

H. E. Chester, Pa.: 1. The cast of *Little Miss Nobody* on its production in Philadelphia included Ethel Jackson, Minnie De Ren, Agnes Paul, Beatrice Vaughn, Sara Miskel, Nettie Neville, Frances Dennison, Lottie Bryan, Josephine Stevens, Fritz Williams, William Sampson, William Norris, Charles Plunkett, Robert F. Cotton, Edwin Hamford, and Thomas Ricketts. 2. A Runaway Girl was played in Philadelphia April 17-22, 1899, when Virginia Earle was Winnifred Grey; on Feb. 18-March 3, 1900, when Marie Celeste played the name part, and on April 14, 1901, when Celeste Wynne was the Winnifred. We find no record of Ethel Jackson's having appeared as Winnifred in Philadelphia.

L. M. F. Detroit, Mich.: 1. Olga Nethersole made her American debut at Wallack's Theatre, Oct. 15, 1894, in *The Traviata*. 2. Clara Morris has not retired from the stage. Among her greatest successes were *Article 47*, *Camille*, *Miss Moulton*, *Odette*, and *Alise*. Her last appearance was in *Vandeville*. 3. The Holden Brothers' Comedy Company (Eastern) included this season Van Kinzie, F. J. Binkhurst, Henry E. Rodgers, Joe F. Willard, Fred Roslyn, Bill Bailey, Rosalie Curry, Naud EsBonde, Kate Desmond, and Marie Wellesley. 4. Playmates was produced at Lexington, Ky., Sept. 1, 1893, with the following cast: James E. Cherry, W. E. Seeley, John Ward, Harry Vokes, Kismet West, Signor A. Borelli, George Bongie, Minnie Hunsate, Annetta Zolna, Estella Suits, Minerva Adams, Minnie Poor, Myeltha Adams, and Beale Bonchill.

J. W. D. New Orleans: Ernesto Rossi, the Italian actor, was born at Leghorn in 1829. He was educated in the schools of that city and afterward studied law in the University of Pisa. During his student days he was an enthusiastic amateur actor, and appeared occasionally with professional companies. Upon leaving the university he studied the dramatic art for a time in the school founded by Giuseppe Modena. He then played professionally in the chief cities of Italy, and in 1853 he went to Paris with Mile. Ristori. The two players, by their splendid acting, enabled the French public to appreciate the plays of Goldoni and other noted Italian dramatists. Rossi then appeared in Germany, where he was received with favor, played for several years in Italy at the head of his own company, and in 1866 made his second visit to Paris. Afterward he played in England, Portugal, Spain and other European countries, and in 1881 he came to America. His first appearance in New York was at Booth's Theatre, on Oct. 31, in *Othello*. He returned to Europe, where he achieved great honors until, in 1889, he retired permanently from the stage. He died in June, 1896.

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THE PLAYERS' CHRONOLOGY.

May.
27. Goodwin's Inn Fields, London, closed, 1742.
Samuel Phelps becomes manager of Sadler's Wells, London, 1841.
28. Death of William Polby, at Boston, 1850.
Death of John Gwynne, at Nashville, 1860.
Death of Alice Phoebe Mann, at Cincinnati, 1866.
Birth of Robert F. McClennan, in Boston, 1862.
Death of Charles Gayler, 1862.
Death of John Wood, at Victoria, B. C., 1863.
29. National Theatre, Leonard and Church Streets, New York, fire, 1881.
31. Death of Madame Armand Plessy, 1897.
Joseph Shepherd Munden retired, 1824.
Death of James K. Keane, at Providence, 1890.
June.
1. Death of Thomas W. Keene, 1808.
New York debut of Lotta, at Niblo's, 1864.
Death of William Abbot, 1867.
Birth of Augustus S. Penney, at Monmouth, N. J., 1828.

THE USHER.



The passage last week of the American Dramatists Club's bill to protect non-copyrighted plays by the Pennsylvania Legislature is another important step in the work of safeguarding dramatic property in this country.

Next to New York, Pennsylvania is the largest State thus far to enact this law. There are now pending identical bills before the Legislatures of several other States, and it is a question only of time when legislation of this class will be uniform throughout the Union. It is designed to punish the pirates of manuscript plays with the same severity that the Federal law metes out punishment to violators of dramatic copyrights.

The Dramatists Club, by the way, has most desirable quarters in the offices secured in the new house of the Actors' Society in Fortieth Street. The officers are taking a great interest in furnishing the Club's new home. When their work is completed it will be the most attractive place the organization has yet had.

The fight between the unions and the management of Denver's three principal theatres is now on in earnest. At its recent convention the American Federation of Musicians decided to adopt strong measures. As a result the orchestras in the various Colorado theatres in Peter McCourt's Silver circuit were ordered on a sympathetic strike because McCourt's Taber and Broadway theatres in Denver are non-union houses.

Recently McCourt in an interview accused the unions of inconsistency because they did not order a boycott on the Denver Theatre, notwithstanding it was employing non-union musicians and stage-hands. McCourt stated that he was a co-partner in this theatre and in proof of that he referred to a contract made between himself and the Denver Theatre Company last June whereby he was to book its attractions for two years.

This was news to the unions, but they acted upon it promptly. On May 20, when the Three Musketeers company opened at the Denver Theatre, the union stage-hands and musicians relinquished their positions, and the Denver, as well as the Broadway and Taber, will be under the ban hereafter.

The application of circus methods to Shakespearean revivals has been worked a couple of times by members of the Trust with considerable pecuniary success. In the latest case—The Merchant of Venice tour with Mr. Goodwith—the policy of making one-night stands of the principal cities and a two-nights' stand of New York denoted wisdom, for the money was all in before the quality of the "goods" was discovered.

The failure of the revival from an artistic standpoint was a foregone conclusion, consequently little disappointment is felt over the result of the performances at the Knickerbocker. Despite the presence in the cast of several excellent actors and the use of the "production" devised by the late Mr. Daly, the representation was highly unsatisfactory. Poor stage-management and carelessness of details were in evidence constantly.

As showing the spirit that animated the stage department of the enterprise one or two of a score of little absurdities may be mentioned. In the trial scene there was used a deal table ornamented with a chenille cover of the variety found on the department store bargain-counters, labeled \$1.49. A solo dance was introduced wherein the danseuse wore a sort of pierrot costume, with a *chapeau à la incroyable*, notwithstanding the fact that pierrots and incroyables were eighteenth century products. A scaramouche harlequin, or colombine might have danced in a medieval Venetian fête, but very likely the pierrot pleased better the vagrant fancy of the Klawnsian outfitters.

Commenting upon the Theatrical Trust as it is impartially analyzed and described by Norman Hapgood in his valuable book, "The Stage in America," published recently by Macmillan, the London *Topical Times* remarks pertinently: "Truly America may be the home of the brave, but is it so certainly the land of the free?"

The *Herald* is doing yeoman's service in its efforts to suppress the ticket speculator. It has placed the responsibility for the evil so that the public of this city realize pretty generally that it cannot flourish except where it is encouraged or shared in by the theatre management.

Desirable desk room for rent. Shipman Brothers, 1040 Broadway.

FRANK L. PERLEY HOME AGAIN.

Frank L. Perley arrived in New York last Thursday from London, whither he went some weeks ago to launch the Alice Nielsen Opera company at the Shaftesbury Theatre, and to conduct other negotiations. That his trip was fruitful in results was evident in a short talk that a *Minot* man had with him.

"Your London correspondent," said Mr. Perley, "has informed you of the success that The Fortune Teller, Miss Nielsen and the company have won on the other side. This success has been so pronounced that the engagement at the Shaftesbury will continue indefinitely, and I have arranged with George Musgrove for the formation of three provincial companies that will present The Fortune Teller in Great Britain, South Africa and Australia. I shall retain an interest in all these companies, and have not disposed of the rights of The Fortune Teller, The Singing Girl, or The Serenade, as has been reported.

"The Alice Nielsen Opera company has been conceded to be the best American light opera organization that has visited London, and its members have received many offers to remain in England. Miss Nielsen, who, as you know, leaves my management at the end of the London season, has been sought by many managers, but I understand that her plans have been settled. Viola Gillette had a chance to join the opera company at Covent Garden; Eugene Cowles has been in demand for oratorio work, and Joseph Cawthorn has had offers, at double his present salary, to appear at the music halls. Many others in the company also have been similarly favored. At present I am negotiating for a production of The Serenade, of which I hold the English rights, with our American cast, at another London theatre.

"During my stay abroad I secured the American rights to a melodrama, entitled For a Woman's Sake, by J. James Hewson, that has met with much success in the English provinces, and will be done in London in the near future. Next

DOINGS AT MT. CLEMENS.

W. E. Horton writes from Mt. Clemens, Mich.: The following professionals have arrived at the Springs during the past week: Mr. and Mrs. George M. Cohan, Georgia Ethel Cohan, W. C. Cameron, Viola Clifton, Gus Hogan, May Wentworth, William L. Raymore, Harry Vokes, Margaret Daly Vokes, William Harris, Porter J. White, Louis Fosse, and John Freese.

Joe Kelly and Charles Schell Mason left to play a week at Glenfargy Park, Columbus, O.

A vaudeville entertainment was given at Nelson's Opera House May 17. Those taking part were: George W. Leslie and company, Richard Pittman, Louise Willis, Elsie F. Kammann, Johnnie Carroll, Joe West, Kelly and Mason, Young and Devoile, and W. C. Cameron. The performance was excellent and the house crowded.

George W. Leslie, Louise Willis, and Richard Pittman left for New York last Saturday.

At a recent entertainment in the Opera House four ladies occupied seats in the same row who at one time were well known in the theatrical world. All have retired from the stage, and were professionally known as Helen Evers, Viola Clifton, Sadie Hanson, and Annie Clark.

THE BROADHURST BROTHERS SEPARATE.

The managerial firm of Broadhurst Brothers, consisting of George H. and Thomas W. Broadhurst, ceased to exist last Tuesday afternoon. Thomas W. Broadhurst retired from the business, and W. H. Currie, well known in the theatrical world, took his place as partner of George H. Broadhurst. The new firm, entitled Broadhurst and Currie, will devote itself principally to musical comedy enterprises. Among the attractions that they will send out next season are Rudolph and Adolph, in which Charles and Dan Mason will be starred and Lottie Williams Salter featured; Mathews and Bulger, in The Night of the Fourth, and The House that Jack Built—now a musical comedy—with a carefully

PERSONAL.



GILMORE.—Paul Gilmore, at the close of his starring engagement in Under the Red Robe, was engaged by Henrietta Crossman to play King Charles in Mistress Nell for the current New York run of the play. Mr. Gilmore has made a good impression in the part.

ROYCE.—Brigham Royce was elected a member of the Lambs Club on May 22.

ORMONDE.—Eugene Ormonde has signed a year's contract with David Belasco and will go to San Francisco as leading man for Blanche Bates.

HOWLAND.—Johanna Howland was engaged last week for one of the principal parts in The Messenger Boy, to be produced in New York next season. Miss Howland will spend her summer in Maine, and will soon leave New York for that State.

YOUNG.—William Young, the dramatist, who has been abroad for some months, will sail for home this week. His health is much improved. Mr. Young will spend the summer at the Highlands of Navesink.

DELMAR.—E. A. Delmar has for some time been cabling dramatic news and views from London to the New York Times, of which he is dramatic critic.

PERKINS.—Walter E. Perkins returned to town on Saturday. His season in The Man from Mexico closed on May 11. Then he visited the Pan-American Exposition in Buffalo and consulted with Mary E. Wilkins, in a dramatization of whose novel, "Jerome, A Poor Poor," he will be seen next season.

CARTER.—Mrs. Leslie Carter gave her last performance of Zaza at Rochester on Saturday. She will open in La Du Barry, that David Belasco has nearly finished, at the Criterion Theatre, Nov. 25.

CRAIG.—John Craig has taken a cottage at Winthrop, Mass., for the summer.

GOTTSCHE.—Ferdinand Gottschalk will sail for Europe on June 5 on the *Germanic*. He will return to New York early in August.

POWERS.—Mr. and Mrs. James T. Powers will sail for England on the *Kaiser Wilhelm der Grosse* on May 28.

PHILLIPS.—Stephen Phillips, whose Herod Richard Mansfield will produce next season, has finished the first act of his play on the subject of Ulysses for Beebohm Tree.

BRIDGES.—Anita Bridges will spend the summer visiting her sister in Paris. She will sail from New York on May 30, and will return early in the autumn.

WINTER.—Maude Winter, after closing her engagement with Mrs. Leslie Carter, returned to New York last Sunday. During her three seasons in Mrs. Carter's support Miss Winter has not missed a single performance. She will sail for England on June 8, and will return in August to begin rehearsals with David Warfield, with whom she will be leading lady next season.

FEIBER.—Henry Feiber, R. F. Keith's foreign representative, and Suzanne Adams (Eunice Hill) were married in this city on April 12.

GROSSMITH.—George Grossmith recently declined an offer of \$120 a week to appear in vaudeville at the London Palace. Then he wrote to Mrs. Beebohm Tree to ask if she had suffered "any inconvenience" during her vaudeville bow there. She replied that she had not, and Mr. Grossmith accepted the engagement, opening on May 29.

PENBERTON.—Max Penberton's novel, "The Little Huguenot," has been dramatized under the title of The Huguenot Lover.

BARRYMORE.—The condition of Maurice Barrymore, who is at the Long Island Home at Audubonville, L. I., is reported somewhat improved, though little hope is entertained for his recovery from his mental trouble.

O'CONNOR.—Miss F. F. O'Connor is the author of The Lady from Texas, which will open Perley's Theatre, London, at Whitsuntide. The play is described as a comedy of manners of the school of John Oliver Hobbes.

The properties of myrrh both as a cleaner and an antiseptic preserver of teeth were known by the ancients. Myrrh is the base of the new tooth paste, WRIGHT'S DENTOMYRRH (in tubes). This exceptional dentifrice can be found everywhere.



LAWRENCE GRATTAN.

season I probably shall produce it here. I also secured another successful comedy, A Marked Man, and an Irish play, Rogue Kelly. In Paris I arranged for an option on Massenet's Madeleine Georges, that had a long run there. I heard a new musical comedy, by Jacobowski and Paulton, called Miss Walker of Woolloomooloo, and think very well of it. It is possible that I may buy the American rights. There are several other musical works that I have under consideration, but, for certain reasons, I prefer not to mention their names just now.

"Contrary to report, I have not engaged Fanchon Thompson. I have an option, however, on the services of Mary Garden, an American girl, who has met with emphatic success as prima donna of the Paris Opéra-Comique. She has a marvelous voice, and has created a furore in Paris. Her contract with the Opéra-Comique does not expire until of her next season. Several English artists of note are also under engagement for my autumn productions.

"Chief of these productions will be Frederick Ranken and Isidor Witmark's musical comedy, The Chaperones, of which a copyright performance was given in London just before my departure. I am arranging for a cast of the highest possible standard, and the production will be in every way a lavish one. The scenery is being painted by Joseph Phyllis. The Chaperones will be seen in New York early in the season. The members of the company supporting Miss Nielsen, that will be known after next season as the Williams and Perley Opera company, will tour when they return here in The Singing Girl and The Fortune Teller, and will produce later a new comic opera that Victor Herbert and Harry B. Smith are writing for them."

Mr. Perley left on Friday for a few days' rest at his country home in Massachusetts.

selected company. Rudolph and Adolph and The Night of the Fourth will be sent as far West as the Pacific Coast. Ed R. Salter continues with the new firm as business manager.

LAWRENCE GRATTAN.

Lawrence Grattan, a portrait of whom appears on this page, is a leading man who has been pronounced the possessor of more than ordinary ability. He has received the favorable attention of a number of managers and several desirable offers have been made him. In reviewing Mr. Grattan's performance, critics have commented upon his striking personality; his skillful handling of a rich voice; his quiet yet forceful methods; his repose, and his knowledge of stage technique. Mr. Grattan contemplates devoting himself, during this summer and next season, to stock work.

THE ARONSON BENEFIT.

The benefit for Rudolph Aronson at the Casino today (Tuesday) promises to be a great success. The sale of seats is very large. On the bill are F. F. Mackay, Marie Dressler, Adele Ritchie, Dorothy Morton, the Clumber's Widows, from The King's Carnival, Louise Beaudet, Emma Carus, Richard Golden, Rogers Brothers, Louis Harrison, Daniel Daly, Harry Bulger, M. Avey and May, and others.

DAN ENNETT DYING.

Daniel Deatur Emmett, the noted minstrel and author of "I Wish I Was in Dixie," and other famous songs, is reported to be dying at his home near Mount Vernon, O. Emmett is eighty-six years old, and for a number of years has lived a hermit's life, with a dog as his only companion.

Week Ending June 1.

Borough of Brooklyn.

ACADEMY OF MUSIC (476-194 Montague St.).
PARK (385 Fulton St., E. S. Spencer Stock in Bar-
bara Fulton, 30th West of 5th St.,
HIDE AND BEHMAN'S (330-252 Adams St.), Vande-
ville every afternoon and evening.
NOVELTY (drugs Ave. and South 4th St.), Closed
Mon. Eve., May 13.
GRAND OPERA HOUSE (Elm Pl., n. Fulton St.),
Candle 3d Week of Season.
WE TINS OF TENNIS and
PAYTON (lee Ave., opposite Taylor St.), Corse Pay-
ton Stock in Uncle Tom's Cabin.
ENIGME (194-196 Grand St.), Closed Thur. Eve.,
May 9.
LYCEUM (Montrose Ave. and Leonard St.), N. S.
Wood in Out in the Streets.
CRITERION (Fulton St., opposite Grand Ave.), Frank
E. Baker Stock in Nancy Hanks—23d Week of
Season.
AMPHION (627-681 Bedford Ave.), Edward C. Brennan
Stock in The Hunchback.
STAR (391-396 Jay St., n. Fulton St.), Dainty Parole
Burlesquers.
ORPHEA (Washington, Tillary and Adams Sts.),
Closed Sat. Eve., May 19.
CADY (Broadway and Middleton St.), Closed Sat.
Eve., May 25.
ELDER (Smith and Livingston Sts.), Closed Sat. Eve.,
May 21.
MONTEUX (505-527 Fulton St.), 3d Week Castle
Square Opera Company—La Boheme and Martha.
PERRY WILLIAMS' MUSIC HALL (Fulton St. and
Adams Ave.), Closed Sun. Eve., May 26.
ORPHEUM (Fulton St., opposite Elm Pl.), Flutbush
Stock in Vandeille every afternoon and evening.
FOLEY (Graham Ave. and Debevoise St.), Now being
completed.

Knickerbocker—The Merchant of Venice.

Jeannette L. Gilder has made the dramatization of "Joan of the Sword Hand" that Blanche Walsh will produce next season.

The full score of Henry Purcell's *The Fairy Queen*, an opera founded on *A Midsummer Night's Dream* and composed in 1691, has been discovered, after being lost for 200 years, in the Royal Academy of Music, London, among some manuscripts bequeathed to the Academy in 1837.

The C. S. E. Dramatic Club and the Edison Players, all pupils of the Cincinnati School of Expression, Jennie Manheimer, director, will make their twenty-third public appearance at the Edison Theatre, May 29. The programme will include *A Fair Encounter*, acted by Blanche Sternberg and Helen K. Frisbie; the third act of *My Sister Stuart*, with Bertha M. Topp and Jane W. Maine; a scene from *Romeo and Juliet*, with Adolph F. Bieder and Michel Brownell in the title parts, and scenes from *Richard III.* with Richard E. Hickey, late of *To Have and To Hold*, as Richard III., supported by Charles E. Chesley, Frank McLaughlin, and Marion Tenley. Besides these, M. Elizabeth McFecley will give a scene from *Comedy and Tragedy*; Mayme Hite will recite a selection from *Under Two Flags*, and Edna Mae Silberman will give a recitation.

Florence Lloyd will sail on Saturday to open the Summer in Europe. Amelia Bingham releases Miss Lloyd for the last day of *The Climbers'* engagement so that she may catch the boat. Miss Lloyd next season will play Miss Silberton in *The Climbers* with Miss Bingham's company on tour.

Henry Durbin, for the past twenty-three years the master illusionist with Herrmann, the magician, will sail on the *Columbia* next Thursday for Europe in search of novelties for the fifth annual tour of Leon Herrmann, who will again appear under the management of Thurner and Gorman.

A pension of \$25 a month has been granted to Duncan E. Harrison for disabilities incurred during the Spanish-American war.

Mildred Stoller is reported ill at her residence in this city.

In the Supreme Court in this city last Friday Mary C. Dowling recovered a verdict of \$4,061.27, the full amount sued for, with interest, against the Operetta Company, the backers of Vienna Life, for costumes furnished for the production of that opera.

Lillian De Wolfe in future will be known as Lillian Wolfe Bond. She has joined, with her husband, Mr. Bond, the Nelson Dramatic company, playing leads. Next season Mr. and Mrs. Bond will join the Eleventh Hour company, Easters, for lending business.

William Bonelli will open his second season in an American Gentleman early in September. His tour is under the management of W. S. Butterfield.

Frank Mahler, of the Garden Theatre, will sail for Europe on the *Menominee*, June 8. He will return to New York early in July.

William Gill has canceled his engagement for *A Convict's Daughter*, and will be a member next season of the Puddinghead Wilson company.

A daughter was born to Mr. and Mrs. Robert Elliot last Saturday, in this city.

George S. Tyler and W. I. Connor, of Liebler and Company, will sail for Europe June 13.

Lyster Sandford is now associate manager of a hotel in the White Mountains.

The Poles of Chicago have organized a society for the purpose of building a theatre in Louisville, Ky., to be dedicated to Polish dramatic art and literature. The cost of the enterprise is estimated at \$75,000.

Warren G. Richards entertained the Woman's Press Club at Carnegie Lyceum on Saturday giving his inimitable impersonation of the old man and the fiddle.

Francis J. O'Neill, this season business manager for Henrietta Crossman, has become dramatic editor of the *Philadelphia North American*.

In consequence of the success of *The Brixton Burglary* at the Herald Square, Sam S. Shubert has had several applications for territorial rights to the farce. He probably will send two companies on tour in it next season.

Lillian Emery, who recently closed with the McMillin Stock company, is making a short visit at her home in Philadelphia before going West.

Gertrude Fyffe was married in Boston May 20 to Dr. Ralph Simon, of Baltimore. Ethel Milton was bridesmaid and Eddie Heron best man.

Charlotte Winnett mourns the loss of a sister who, after an illness of four months, died last week at her home in this city.

Howard Gould and his manager, Wallace Munro, have parted company. During the season just closed Mr. Gould started in Rupert of Hentzau under Mr. Munro's management, and a contract for a tour of three years existed between them. Differences of opinion arose as to plans for next season, and by mutual consent the contract was nullified.

Lottie Williams Salter, after taking part in a benefit last Friday night at McVicker's Theatre, Chicago, returned to New York on Sunday. She will be featured next season with Dean and Charles Mason in *Endolph and Adolph*, and the season following will be starred in a play now being written for her.

Ma Humphrey left for her home at Oakland, Cal., last Wednesday, first signing to originate the leading role in *The Fatal Wedding*, which will open early in September.

The Theatrical Business Men's Club will have a banquet to celebrate the formal opening of their clubhouse, No. 139 West Forty-first Street, next Saturday evening.

The season of the Manhattan Beach Theatre will open June 22. A number of the truly musical comedy successes, including *A Runaway Girl*, *The Circus Girl*, and *The Geisha* will be revived during the Summer.

A rumor has been assiduously circulated that Coralie Clifton had died. Miss Clifton was a caller last week and appeared in excellent health.

James M. Brophy, who has just closed with Tennessee's Fardner, will spend the month of June at Atlantic City, N. J.

Addison Pitt, after a highly successful engagement as Fritz von Tarenheim in *Rupert of Hentzau*, returned to New York last week.

Joseph Arthur contemplates producing next season two of his latest plays, *Johnny*, a comedy of New York life, and *Poinciana*, the scene of which is laid in Florida.

James A. Herne, who is ill at his home in this city, is expected to be much better.

ENGAGEMENTS.

Borold Kennedy, as leading comedian, for the Summer season at Providence.

Geoffrey Stein, re-engaged for Henrietta Crossman's company, to be stage-manager and play important parts.

By C. A. Arthur for the Hortense and Marie Nielsen companies: James H. Lewis, stage director; Harry Briscoe, H. F. Adams, John Boyd, Harry M. Burham, Kirby M. Burham, Henry Williams, Anna Hamilton, Collett Richman, Lillian Wolff Bond, Marguerite Fodor and Hortense and Marie Nielsen. The company will play a Summer season of fifteen weeks, opening their regular season in Chicago Sept. 8.

Nellie Lynch, with David Belasco for next season.

Joe F. Willard, for Hunting for Hawkins.

Clas F. Thomas, as second comedian of the Garden Theatre Opera company at Cleveland, Ohio.

The cast for the Summer season of opera in Syracuse, engaged by J. R. Adams, are: Mabel Peterson, Grace Hazard, Della Nixon, Irene Mallette, Martha Fache, Maurice Darcy, Edith Smith, Carlton King, William H. Fringe, and a chorus of twenty-four. The season will open June 19 and continue for twelve weeks.

NEW YORK THEATRES

Home-pon. H. art, most, cement Al. Hard-and W.



THEATRES AND ROOF GARDENS.

Keith's Union Square.

Mr. and Mrs. Arthur Sidman appear in their farewell variety tour of five weeks, and present Back Home. The Stratosphere opera company, the Jenny Eddy Trio, Jack Norworth, L. Argentin, Gilbert and Goldie, Snyder and Buckley, and Laredo and Bluke are also on the bill.

Tony Pastor's.

Carrie Scott returns to town this week to lead the list, after an absence of nine months in England. Others in the bill are the Willis Family, Jane Courthope and company, Mr. and Mrs. Neil Litchfield, Inman and Walker, Gavin and Platt, Clements and Burke, De Bierre, Kriesel's dogs, Italy and Devere, the De Muths, Morris and Blaine, the travel views and the vitagraph.

Proctor's Twenty-third Street.

The stock company appear in Pink Dominoes and Our Bitterest Foe. The variety specialists include Louise Thornbury Boucicault and James Horne in A Proper Impropriety, Mr. and Mrs. Charles T. Ellis, and the Three De Rigny Sisters. Next Monday, Confusion.

Proctor's Fifth Avenue.

The Strange Adventures of Miss Brown is presented by the stock company. An original one-act play, into darkness, precedes the comedy. The variety acts are William Devere and company, A. O. Duncan, Max Cincinnati, and others. Lost, Strayed or Stolen will be the bill next.

Proctor's Palace.

The stock company began their sixth week yesterday in The Woman Hater. George W. Monroe, the Doherty Sisters, and the kaleidoscope furnished the vaudeville. Next Monday, The Gunner.

Proctor's 125th Street.

Noble is the main offering of the stock company, preceded by Jack's Uncle. The specialists are J. H. Macann, Althea Twins, and the kaleidoscope. The Woman Hater next Monday.

New York.

The King's Carnival remains the principal feature, with vaudeville by the Prosper Troupe, Billy Link, George and Ford, and William Gould, and Marwig's ballet, The Devil's Dance. It is the intention of the management to keep open the theatre part as well as the roof-garden all summer.

Paradise Gardens.

Oscar Hammerstein's new enlarged roof, covering the Republic and Victoria theatres and christened Paradise Gardens, is opened this week with all its sundry attractions, chief of which is a vaudeville bill led by Eleanor Falk and Johnny Page, and including the three Vocarys, the Teosomina Arabs, Johnson and Dean, Poik and Kollins, Morton and Elliott, Edna Burchell, Gainsborough Octette, Gillett's dogs, the Malosso Salvaggio Troupe, the three Avolas, Hickey and Nelson, Robertus and Wilfredo, Louis Grant, and Prote.

Cherry Blossom Grove.

This popular roof-garden, atop the New York, opens this week with a big bill headed by Ezra Kendall. Others are Les Edouardos, Marie French, Les Dumondos, Brothers Webb, the Prosper Troupe, Everhart, the Agios Trio, the Musical Colby, Blackson and Burns, Ernest Hogan, Dorothy Norton, Emma Carus, George and Ford, William Gould, Max Walden, Madge Fox, Billy Link, and Marwig's ballet.

Koster and Bial's.

The bill is headed this week by Edmund Hayes and company, followed by Bellman and Moore, three Powers Brothers, Mathewillan and Shields, John B. Gilbert, Panzer Trio, Vera King, Claudius and Corbin, Hamilton Hill, Sansone and De Billa, Florine, and Lavelle's dogs.

Hurlig and Seamon's.

Kathryn Osterman and company top the tally, and with them are Williams and Adams, Foreman and West, Mr. and Mrs. Harry Thorne, and O'Brien and Havel.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—The Saratoga Chips have moved down from Eighth Avenue for the week.

LONDON.—The Black Crook Burlesquers offer the programme seen last week at the Olympic.

MINER'S EIGHTH AVENUE.—The Henry Burlesquers are the week's entertainers.

DEWEY.—The Olympian Burlesquers hold the fort this week with two burlesques and an olio headed by Charles Falke.

LAST WEEK'S HILLS.

TONY PASTOR'S.—Joe Welch was the topiner and scored the same old hit in his clever Hebrew impersonation and his humorous stories. His songs were rather less impressive last week—at least they were on Friday afternoon—but their repeated failures to go off brought down the house anyhow and kept Mike Bernard guessing at the piano. Ryan and Richfield presented their favorite sketch, The Henskins Man, during the first half of the week, and on Thursday offered a new comedy, May Haggerty's Father, by Will M. Cressy, which was successful. It was a bright, satirical bit, picturing the difficulties of a parents young woman who undertook to steer her socially impossible father through the mazes of swell hotel life. The old man's troubles became many and formidable, provoked roars of laughter, and were well enacted by Thomas J. Ryan, who was most capably assisted by Mary Richmond and an uncommonly adept stage hand. Dick and Alice McAvoy introduced The Wolf's Christmas Eve, which in more than one way suggests Skinsy's Finish. It hasn't the same charm, however; it is not so well acted, and it has a

cumberstone, involved ending. Comparisons must be made, for they seem to be so plainly challenged. The McAvoy's danced neatly and gracefully. McWatters and Tyson put on their familiar dressing-room act, which is about the same as ever and hasn't improved. Miss Tyson has a song wherein the word "actress" appears to be pronounced "actor-esse," which would be important, of course, if true. Armin and Wagner offered their fine singing specialty with its unique operatic burlesque. Fetching Brothers returned to entertain with their clever musical turn and made a hit with the flowers that have bells on. Laura Constock sang agreeably a number of coon songs, Jacklin and Ingram illustrated other songs, and the rest were Little and Frithson, Three Renos, Marion and Pearl, Clayton and Peshon, Voxie, Ricton, Harrington and Harrington, and the vitagraph. Big business.

KEITH'S UNION SQUARE.—Will M. Cressy and Blanche Dayne appeared at the top in Mr. Cressy's playlet, The Key of C, which had been seen not long before in Harlem. It went very well indeed, although it may hardly claim unusual quality nor special originality. A good share of the effective business is borrowed and it has a very unfortunate ending, which, it seems, might be corrected without too much trouble. Mr. Cressy and Miss Dayne played with skill and spirit and were applauded. Kathryn Osterman, assisted by Irving Brooks, presented To-Morrow at Twelve and made a favorable impression. The sketch is enjoyable if highly improbable, and it was acted capably by both players. Nat M. Willis was just as funny as ever in his trans-monologue, but his turn did not go with the vim and bounce that it used to at Pastor's. However, he had some new yarns to tell and a few little hits to sing, and he was regarded with esteem. The Cragg Family held over for their second week to astonish again by their wonderful acrobatics, ground and lofty. Falke and Seamon won much cordiality in musical comedy both clever and diverting. The St. Ouge Brothers went through a long list of adroit cycle tricks, often springing new ones, and earning hearty receptions. The De Forests whirled back in their thrilling whirlwind dance. Maxwell and Simpson offered illustrated songs to much success, even though their fire ball act assuredly is getting on in years and never was especially strong except in pictures. Mitchell and Cain ran well in their boisterous and breezy buster. Mr. and Mrs. Harry Thorne were happy and well liked in A Union First, and the Cohen Sisters were popular in pleasing songs. Other numbers were Donovan and Robertson, Frederic Howard, the travel views, and the biograph. Business big.

PROCTOR'S FIFTH AVENUE.—A section of Mr. Proctor's stock company presented The Gunner and The Elder Brother, which performances are noted in another column. The vaudeville numbers were headed by Louise Thornbury Boucicault and James Horne, assisted by Emma Hag-nor, who played that delightful little comedy, A Proper Impropriety, which again scored a splendid success and was most charmingly acted. It is one of the cleverest and brightest bits in current vaudeville and is worth seeing repeatedly. Nick Long and Madeline Cotton put in their popular program sketch and made a strong hit, just as they had a few weeks before at Keith's. Smith and Campbell appeared after a long tour to the Pacific Coast, and drew heavily on the stock of laughs. They offered some new nonsense talk and some not so new, but all enjoyable. W. H. Clement gave his fine ventriloquial specialty seen already at the other Proctor houses. Fritz, Eddie and Leslie contributed their frolicsome pantomime. Allan J. Shaw did clever coin tricks. Tom Instrumentalised, and the Althea Twins danced neatly. The travel views and the kaleidoscope filled out the list. Good business.

PROCTOR'S TWENTY-THIRD STREET.—Division A of F. F. Proctor's Stock Company was seen last week in Dr. Bill and Sunset, which performances are discussed in another column of this issue. The leader of the vaudeville contingent was the inevitably amusing George W. Monroe, whose impersonation of My Aunt Bridget never seems to grow old. He was a big favorite and scored valiantly. Barr and Evans rattled off their bright character sketch with the regulation rousing results. J. H. Macann did his instrumental stunts and the Matthews showed novelties in juggling. Business good.

PROCTOR'S 125TH STREET.—The Doherty Sisters, the only specialty on the bill, offered the best entertainment. Cinderella at School, by the stock company, met with dignified approval. The Violin Maker, a certain-raiser, also by the stock, and the kaleidoscope, completed what must have seemed to late arrivals a rather curious bill for a vaudeville house.

HURTIG AND SEAMON'S.—Sam, Kitty and Clara Norton won new laurels. Mr. and Mrs. Edwin Milton Royle went well as usual. Canfield and Carlton were most favorably received, and James Richmond and George discussed irreverently and humorously. The Three Livingstons and Lew Wells were also included. Good business.

PROCTOR'S PALACE.—The Three De Rigny Sisters' vocal and terpsichorean efforts were applauded. Noble and Jack's Uncle were presented by the stock company most capably. The kaleidoscope also ran.

KOSTER AND BIAL'S.—Wright Huntington put on another big bill last week and drew good houses. Mr. and Mrs. Mark Murphy moved up from Tony Pastor's and held down the right of line with Con T. Murphy's highly amusing absurdity, The Seventh Son, which won its regulation success. Fred Niblo offered his brisk and breezy monologue, catching on strongly. The graceful, easy manner of this excellent artist and his intelligent handling of material, old and new, make him a sure favorite everywhere. Max Walden held over in his uncommonly clever female impersonations. Nellie V. Nichols also remained for a second week in her capital coon songs. Al. Sheen and Charles L. Warren returned to the metropolis in Quo Vadis Upside Down, which for some unaccountable reason did not go as well as it had on previous occasions. It is an immensely funny act, admirably done, and it should not fail to provoke merriment. John Kernell did his quaint Irish monologue to the customary accompaniment of laughter and applause. Mr. Kernell has a trick of completely capturing his audience by his first remark, and the rest is easy, so much easier than waiting for several minutes to do the same thing—a habit with many others in the single talking line. Smith, Bely and Co. came again in their excellent musical turn, winning hearty calls. Blanche King, who has a sweet voice, a charming presence, and an obvious sense of humor, sang sundry songs in her delightful way and won a principal interest in the esteem. Murray and De

Forrest made good in their black and white sketch, which only needs a better ending. The ghost episode is highly amusing and the evening finish seems weak in comparison. Rita Curtis, clever and beautiful, played the violin in winsome way and made it do many amusing tricks, the one wherein she turned sweet harmony by using a whiskey bottle as a bow appealing to appeal most effectively to the sympathies of the audience. The Brothers Hildard did wonderful acrobatics, and Flator and Dunn entertained gingerly.

NEW YORK.—The new burlesque, The King's Carnival, accompanied by an olio showing After Office Hours, Marwig's ballet, and vaudeville, put in its second week to enormous business.

The Burlesque Houses.

DUWEY.—Clark Brothers' Royal Burlesquers entertained large audiences last week with a capital bill showing Howard and Emerson, Bul-lie and Rinehart, Ludini, Kelly and Adams, Trolley Car Trio, Leslie and Adams, and Coulter and Starr.

MINER'S BOWERY.—The Hot Air Club, an attraction by which name bobs up every Spring with unfailing regularity, did last week's honors, presenting Harvey Sisters, Russell and Tillyne, Lottie Fremont, Bartlett and Morris, Jerome and Alexis, and Evelyn Fousner.

LONDON.—The Sapho Burlesquers moved down from Harlem for a week.

MINER'S EIGHTH AVENUE.—The Saratoga Chips made their local bow and were well received. In the olio were Hanco and Dunroto, May Ward, Lida Dexter, Charles Orchard, Keough and Ballard, Inman and Walker, Howe and Scott, and Conte and Poole.

OLYMPIC.—The Black Crook Burlesquers filled in the last week of the season at this Harlem house.

ACTS ANNOUNCED BY ELECTRICITY.

Manager Martin Lehman, of the Kansas City Orpheum, has invented and patented an ingenious device for doing away with the announcement cards in use in most vaudeville theatres. Two frames are placed at either side of the proscenium, and in these the announcements are flashed by electricity. The Kansas City Star thus describes the device:

When the audience first arrives at the theatre the frames present landscape views. Then suddenly the entire lot of performers is spelled in red letters in the frame and the landscape vanishes. When the curtain goes up the frame becomes dark except for the names of the first performers. Thus the names are changed with each turn.

In the apparatus at the Orpheum there is a shallow box behind the picture frame. This box is divided into nine compartments, the compartments being so arranged that no light from one of them can pass into another. At the back of each compartment are four electric bulbs. In front of the bulbs, and just two inches back of the picture on the screen, is a glass carrier and in this is inserted a card with the desired letter cut out of it. After the letters have been cut out of the card, a strip of thin tissue paper, red or any other color that seems suitable, is pasted over the card so that when the lights are turned on the letters will appear in color, the remainder of the card being opaque.

WILL M. CRESSY'S NEWEST SKETCH.

Will M. Cressy's coming production, The Coral Strand, will show a Pacific Island, and promises to be a triumph of scenic art. In the background the ocean is seen, with a wooded point running out, forming a sheltered bay. On the point of rocks in the distance can be seen the wreck of a steamer. The stage itself is a veritable tower of palm trees, vines and tropical flowers.

The action deals with the adventures of three people cast away by the wreck of the vessel on the coral strand. They fall into the hands of a cannibal chief, and the troubles of the three in keeping out of the bill of fare of the chief, and in straightening out the relationship of each other with the cannibal, will make a lively half-hour.

The people engaged are Mr. and Mrs. Harry Thorne, who play a timid old gentleman and a wife, who is not at all timid; Coral Starr, a beautiful girl victim of the wreck, and A. L. Fawcett, who plays Jib-ber-noose-shi-ber-apli-shi, the cannibal. The efforts of Jib, etc., to capture the girl, the efforts to save the girl from him, and the wife's struggle to retain her rightful position in her husband's affections, lead to a series of complications said to be excruciatingly funny.

SPECULATORS AT THE NEW YORK.

The speculator nuisance at the New York Theatre got a decided setback last Tuesday, when three of the ticket jobbers were taken into camp by the police. Perhaps never in the world had there been such an offensive display of the speculating outrage as was shown in front of the New York since the production of the new burlesque there. Anywhere from fifteen to thirty boisterous and importunate men appeared on the sidewalk at each performance and practically held up all comers. The low prices at the New York seemed to have made it possible for the speculators to corral more tickets than they usually secure, and they raised the prices in some cases. It is said, to ten times the face value of the pasteboards. Last Tuesday a man who had it in mind to see the entertainment alleged that one of the speculators assaulted him when he declined to patronize the sidewalk game. Detectives led away the offender, whose name was C. O. Newman. Then Business Man Augustus F. Barnes got after two more chaps, Louis Eisenman and David R. Blumenthal, and had them committed to the tolls for blocking the entrance to the theatre. All of the prisoners were bailed.

ABOUT THE WHITE RATS.

The office of the White Rats is running on smoothly in spite of sundry earnestly circulated reports to the contrary. Their bookings, it is said, have maintained the average of \$50,000 a week, and the prospects for next season as well as the coming summer season are reported to be excellent.

A story was circulated last week about the Rats' neglect to pay \$1,000 to the widow of the late Walter Ford, song-writer, who, though a Rat, had not subscribed. It was said, to the special fund that provides for benefits in case of death. These are the Rats' assertions in the matter.

An outing celebration of the first anniversary of the organization of the White Rats is being planned for Monday, June 17, when, no doubt, every member in town will attend.

CECILIA LOFTUS COMPANY.

Cecilia Loftus will end her tour of the vaudeville houses on Saturday at the Empire, Cleveland, and on Monday will inaugurate her special tour at the Alvin Theatre, Pittsburg, following with a quick trip to some of the largest cities of the East. Flo Irwin has been added to the company, and will be seen with Walter Hawley in The Gay Miss Conn. The company will play at regular prices of best theatres. The only New York appearance will take place at the Herald Square Theatre on Thursday afternoon, June 29.

B. F. KEITH IN PITTSBURGH.

B. F. Keith is said to have secured the Elchbaum property in Fifth Avenue, Pittsburg; and the supposition is that he means to build a vaudeville house there. The Milton received information of this departure at least three weeks ago, but no verification could then, or can now, be had from the Keith people, although the story has been printed already in two daily papers. Just why there should be any secrecy about the move is, of course, a mystery.

AN AMERICAN HUMORIST.

The above picture is taken from his latest photograph and is a good likeness of the popular young comedian.

Mr. Niblo made his vaudeville debut at Keith's, Boston, on June 3, 1898, and was successful from the start. With rapid strides he pushed forward, overcoming one by one the many obstacles in the path of the newcomer, and to-day is one of our best monologists.

He is a man of good breeding and education, possessing an easy flow of language, which acts in harmony with his quick witted brain and merry disposition. Having a keen appreciation of the ridiculous side of human nature, as well as that instinctive sense of refinement which stamps him a gentleman and an artist, he has won the approval and confidence of every manager in the country. His style of delivery is refreshingly original and different from the others. His manner is quiet and unassuming both on the stage and off. This week Mr. Niblo is finishing a highly successful season of forty weeks, and will sail for London on the steamship St. Louis on June 5 for his regular summer engagement at the Palace there, where he hopes to repeat his hit of last year. He will return to America about Aug. 15. The betrothal of Mr. Niblo and Josephine Cohen, of the Four Cohans, was announced last week.

PLANS FOR WEBER AND FIELDS.

The Spring tour of Weber and Fields' company will end on Saturday in Pittsburg. Joseph M. Weber is going to Europe for the Summer and Lou Fields will visit San Francisco. The next season of the famous burlesque company will open in August, probably with a brief preliminary tour beginning in Baltimore. The next Spring tour, it is promised, will devote four weeks to Chicago and then include an appearance in San Francisco.

VAUDEVILLE NOTINGS.

Mr. and Mrs. Thomas J. Ryan have gone to their home, Sayville, N. Y., for the Summer. They are highly pleased with their new sketch, May Haggerty's Father, by Will M. Cressy, tried at Tony Pastor's last week.

Up in Maine they are experimenting with a moving picture machine that will try to show the growth of corn from planting to full development, and the building of a ship from the laying of the keel to launching.

The Seattle police have stopped the band concerts that were held in front of the vaudeville houses there before the performances.

Gorton's Minstrels having closed their season, Hank Goodman, Joseph Gorton, Jr., and Joseph Gorton, Jr., have gone to their homes at Friendship, N. Y. Welby and Pearl will play parks during the Summer, Harvey Briggs and Harle Wilson will visit Buffalo, Sugar Lee will rest at Lexington, Ky., and Joe H. Hewitt will reside at Syracuse. C. C. Pearl will manage the co. next season.

London has a new dramatic and vaudeville periodical, "The Hippodrome," which is to be issued monthly at 3 pence a copy. It is handsomely printed on heavy tinted paper, and the first number is much more to the praise of Everhart, the wizard of the hoops.

The new act produced at the Olympic, Chicago, last week by Miss Norton was such an artistic success that she booked Hopkins', Chicago, with the orpheum circuit to follow, after her opening performance.

Stuart, the male Patti, according to reports, has made in Naples one of the biggest successes ever scored there by an American performer.

Herbert Crowley, who has spent a few years in England, Ireland, Scotland and South Africa, will return to this country in August to fulfill engagements here.

The Two Hewitts are booked solid for the Summer, excepting one week, and are engaged for next season with W. R. Watson.

Mary Norman was one of the entertainers at the Chicago Press Club's ladies' night on May 17.

Mrs. Bobby Gaynor has disposed of her property at Birie City, Mont., for a snug sum of the coin of the realm.

Morris J. Erlich was arrested on May 20 for disorderly conduct at the New York. He didn't like the seats he had secured for himself and a young woman, and his comments were of such impressive sort that they disturbed the peace.

Payila, Haviland, the Two Fucks, John W. Early, Marion and Pearl, and Sherman's Fantasma are in the bill at Haverly's Music, Brooklyn, this week.

The De Vauls, William and Birdie, closed their regular season on May 12 and are now specially featured on Maurice Bost's Southern circuit. Later they will visit their relatives in California, and return to the East in August to join one of Nathan Appell's co.

Manager Abe Levitt, of the Bentz Santley co., will next season have two burlesques, one to be called When Your Wife's Away and the other to be a travesty on Under Two Flags, entitled Under Two Jags. Both of these have been written and will be staged by Matt Woodward. The co. will include James and Sadie Leonard, Lottie Elliott, and Smiley and Davidge, who will make on this occasion their first appearance in vaudeville. Sophus Jorgensen will be the musical director, Ed Oliver, carpenter, and R. H. Brock, business-manager. Mr. Levitt will spend the Summer at his new home in the Catskills.

The success of Herbert Hall Winslow's new sketch, Mr. Wife's First Husband with Mr. and Mrs. Edwin Milton Royle, has led them to commission Mr. Winslow to write a three-act comedy on the same theme, including the sketch. It will be produced next Winter.

Manager John Dehnar opened his seventh year at Cebon Theatre, Jamestown, N. Y., 25. Many improvements have been made in the theatre. The Quaker City Quartette, Simon and Wallace, Charles Leonard Fletcher, Sabina, and other acts comprise the opening bill, to be followed by Lillian Burkhardt, Linton and McIntyre, Jess Dandy, and others.

Georgia Ryton has returned from her home in London and is rehearsing a new sketch written for her by Edward Hamilton Cahill, formerly manager of the Academy of Music, Richmond. The playlet is said to be something new in vaudeville and will require elaborate electrical effects. Incidental music has been written by Byrd Dougherty. Miss Ryton will be under management of Mr. Cahill and the act will be booked by him in conjunction with Tom Maguire.

The Elmore Sisters will return from Europe late in June. They will bring with them two new sketches and will therefore have a repertoire of three sketches. Upon their arrival they will find contracts awaiting them for next season in the possession of Vion and Romans.

George E. Graham, Manager F. F. Proctor's representative at Albany, has received from Governor Odell the appointment as Commissioner of the State of New

VAUDEVILLE.

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THE LIBERTY

Address AUDUBON HOTEL,
39th Street and Broadway, New York.

Work at the Charleston, S. C., Exposition next December.

Offie Young and Brother, closing a successful season of thirty-five weeks with *Booby and Wood's Big Show*, will open at Forest Park Highlands, St. Louis, with *Masonic Roof and Sans Souci Park, Chicago*, to follow.

Daniel McAvoy returned to the east of The King's arrival at the New York on Thursday, having been absent for several days because of the illness of Jessie May.

Henry L. Herbet has sued Weber and Fields for \$100 damages, alleging that, after purchasing seats to the Broadway Music Hall, there were found no seats for himself and friend, and that the managers subsequently declined to refund the two. The defense holds that the "S. R. O." sign was displayed, and that therefore the plaintiff bought tickets with full knowledge that the seats were all gone.

Charles Ulrich has written for Robert Downing a new sketch, *The Lion of the People*, dealing with Barton and the Religion of Terror. It will soon be seen at the San Francisco Orpheum.

Baby Land, while playing at West End, New Orleans, visited the Milliken Memorial Hospital for Children, in that city, and entertained the little inmates. The next day she was a guest at St. Vincent's Infant Asylum.

Frances Drake has accepted and put in rehearsal Frank A. Ferguson's new one-act play, *My Lady's Wager*. It is in two scenes, requires a cast of four, and calls for the picturesque English costumes of 1790.

Bettina Gerard's new sketch, *The Cinematograph Girl*, has been written by Edmund Day and is said to be both clever and original.

Etta Butler has regained her health and means to return to vaudeville.

Violet Dale has arrived in London and opened yesterday at the Alhambra, where she will remain until June 24.

Whitney Bonington has Oliver T. Holden to support him in his new play, *The New Haven*, on June 3. The sketch was first produced at Taunton, Mass., on Tuesday last, and is said to have scored a hit.

Willis F. Sweetnam, after a vaudeville tour since *A Female Drummer* closed, went to West Baden for two weeks. He left there Thursday for St. Louis, to open at the Delmar Garden for a week, and then will start for his mountain home at Lake Teedysmung, Pike County, Pa.

Berol and Berol, who returned only recently from their tour around the world, will open their summer season in vaudeville at Sandusky, N. Y., while in Japan they noticed pictures made of rag patches, which suggested a novel act. They present a pantomime, *The Artist and the Ragpicker*, and the pictures are made entirely of rags. The effect is said to be beautiful, the relief and the blending of the many colored rags. Each picture is ten feet square and is made rapidly before the eyes of the spectators. The novelty was applauded in Japan, China, the Philippines, Malacca, India, and Europe. Berol and Berol have copyrighted this act in every country.

The Boston Comedy Four headed a strong bill at Kinaweb Park, Louisville, Ky., last week and scored a success in their new sketch, *The Hotel Kazzle-Bum*.

E. J. Devine, the well-known advance representative, has been engaged by the Bellow's Falls and Saxton River Street Railway to engage talent for the new Barber Park at Bellow's Falls, N. Y. Mr. Devine is at Stratford, Conn., where he is doing newspaper work until June 5, when he will sail for Europe on the "St. Louis" on June 5, to spend about six weeks abroad.

E. Ray Tucker, the black prima donna, contemplates an early appearance in vaudeville.

Sidney Grant and Elsie arrived on Saturday, after a short vacation in Europe, and open this week at Keith's, Boston. They have had three open weeks until May 3.

Belle Davis and her phalanx will sail for Europe to-morrow (Wednesday) on the "St. Paul," to fill a series of professional engagements in England and on the Continent.

Musical Isle sails for England on the "Bohemian" June 1.

Miss Gail Younte Wolf secured a divorce from her husband, Edward E. Wolf, in St. Louis, on May 25, being awarded custody of their daughter, Gladys.

The Robinson-Baker Trio sailed from England for New York on May 27.

A. J. Ashcroft, the well-known English performer, who billed himself as "the solid man," has been committed to an asylum as a dangerous lunatic.

Fields and Ward will sail on the "Columbia" on May 30, for Europe. They will open at the Palace, London, on June 17.

Ugo Biondi tried on May 12 to take a snap-shot photograph of the London Gaiety Theatre, where he was billed. But in focusing his camera he fell through a grating and received injuries that landed him in a hospital. He was able to resume work last week.

William T. Grover again will manage the Brighton Beach Music Hall next summer, making his third season in control of this playhouse by the sea. In former years, Mr. Grover's policy will be to offer first-class vaudeville with the best bill obtainable.

The opening will occur June 15. W. L. Slater's orchestra of twenty players will combine to furnish music. Numerous improvements have been made in the theatre, and during the season Mr. Grover intends to present a number of novelties that he is preparing. The indications are that the Brighton Beach Music Hall will be more popular than ever this summer.

Mr. and Mrs. Max S. Witt will sail for London on the "Minneapolis" on June 15, and, after visiting Hamburg and Berlin, will tour up the Rhine to Mr. Witt's birthplace, Stettin, which he left nineteen years ago.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Olympic: Lizzie Evans toplines May 26-1. Others are Joe Welch, Harry Le Clair, Schneider Sisters, Sautley Brothers, Moreland, Thompson and Anner, Charles A. Gardner and co., George Sutton Moore, John E. Drew, Little Texas, Spencer and Bartella, and the biograph.—Chicago Opera House: Rose Coghlin and co. hold 26-1. The rest: The Sa Vens, Sullivan and Webster, Raymond and Eschell, Powers and Theobald, Polly Perkins, Georgia Gardner and Joseph Madern, Miss Norton, Adeline Kostino, Charles H. Duncan, Baby Hudson, Vontela and Nina, Emery and Russell, and Van Flossen and Kayne.—Orpheum: Matt J. Flynn's Big Sensation co. hold over 26-1.—Sam T. Jack's Budd Brothers and Gene R. Barrow put in vaudeville with the burlesque bill.—Fremont: The Victorian Burlesques fill in 26-1 with Charles and Sidman the Harpers, Aggie Boller, Jocelyn and Moore, and Reid and Gilbert.—Hopkins: The stock co. puts on Francesco di Rimini 26-1. The off: Wall and Fugarty, Anderson Sisters, and Tom Nawn and co.—The Chateau and San Souci Park opened in a very frigid atmosphere 25, as did Sunday side Park 26. The Bismarck Garden is looked to open 1, and Ferris Wheel Park 8.

PETER F. REYNOLDS.

PHILADELPHIA, PA.—Keith's presents May 27-1 *Crosby and Dayne in The Key of C*, Cragg Family, Howard and Island, St. Ouge Brothers, LeFebvre Saxophone Quartette, Kelly and Kent, Mitchell and Cain, Gohst Sisters, The Aversy, Frederic Howard, Donovan and Robertson, and the biograph; business capacity. The attendants now appear in new and tasteful summer uniforms. The last week of the season at the Treadwell 27-1 shows the Innocent Maids, Ohio: Clifford and Hall, Hoey and Lee, Clifford and Dixon, Crawford Sisters, Kessler and Homer, Nevada Farrington, and Tassell. Harry Brown and Lillian Tassell's co. continue at the Lyceum 27-1 to paying patronage. Ohio: Maryland Tison, John McVeigh, Annie Peyer, Waldron Brothers, Lamar and King, Delsie Family, Viola Thornley, and Nettie Hoffman, Black Crook Burlesques 28.—The star with the stock co., has a change of bill under title of the Early Bird Burlesques. Ohio: Kitty Miley, Bryant and Saville, Armas, Manning and De Caw, and Baker and Lynn.—The Arch Street Museum closes 1.

S. FERNBERGER.

WASHINGTON, D. C.—At the New Grand Man-

ager Chase presents May 27-1 a retention of the Keith Living pictures, George W. Leslie and Louise Willis, James Richmond, George W. Leslie and Louise Willis, Matt and Carrie Woodward, the Nondescripts, and the Hungarian Gipsy Band are offered. Non any Long, Morley, Mack and Lawrence. Three Deitorrells, Johnny Johns, and the Tossing Austins 28.—The Lyceum closed 25 with Robin Hood Jr., and the Ripon 24 with The Devil's Daughter. The latter's early closing was to allow for connection in proper form for the exposition season at Buffalo, commencing at the Court Street there 27.—Glen Echo opened 26 with a promenade concert. Vaudeville will be given in the big amphitheatre by Ling and co., Eldora and Korne, Pauline Fielding, Peckham Brothers, and the La Roca Trio 27-1.—Chevy Chase Lake opens 26 for season. Band concerts and special events will be the order.—It is probable that the Palm Garden at Cabin John Bridge will not be connected as a vaudeville house this summer. Noonan Brothers, who had control last year in connection with other amusement concessions, have secured a decision from the court, where a suit has been in progress for a long period, holding the proprietors of Cabin John Bridge, Robinson Brothers, to a contract by which the Noonans control the possession of all concessions excepting the theatre, which is excluded from the list.—Whitman Copped, an efficient worker in the field of theatrical publicity, for two years connected with Chase's, has severed his association with that house. JOHN T. WARDE.

BOSTON, MASS.—Jose Sadler's Boston vaudeville debut is the feature at Keith's, and while her sketch makes the remnant of the playhouse think of the days when she was Wild Key in Prince Eric Ten, set it makes the feature of the week. Williams and Walker, who were starting at the Park recently, are also in the bill, while the others are Sidney Grant, Mary Dupont, Smith and Fuller, Ralph Johnstone, Elsie, Eddie Lamb, Edgar, Demart, Harry and E. W. J. Barker, the Venturini, Robinson Brothers, and the biograph.—The Hawthorne Sisters head the house programme at the Howard Athenaeum 27-1, and the others are Ralph and Alice Armas, Willis and Colman, Irene and Lida, and V. Williams, the Ards, Sullivan and Esquellena, Ida Russell, Mackie and Walker, Mamie Barnish, Horman and Oliver, Harry First, Frank Clayton, and La Petite Reba. 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THE FOREIGN STAGE.

LONDON.

The Secret Orchard Not Attractive—Another Gaiety Girl Weeds—Irrving's Plans.

(Special Correspondence of The Mirror.)

LONDON, May 18.

With the exception of The Secret Orchard, which the Kendals brought to London, we have for the most part nothing but revivals this week: most managers saving their new play till next week, in order to be ready for the Whit-sun-day holidays. The chief of the aforesaid revivals were among Ibsen's plays, The Pillars of Society, at a single matinee at the Garrick on Monday; Henry Arthur Jones' The Case of the Rebellious Susan for a short run at Wyndham's Theatre; and Curran's Wheels Within Wheels at the Criterion. The wonder is that while Wyndham was about it he didn't revive David Garrick, of which he is so inordinately fond.

As to The Secret Orchard, that far from pleasant play of Egerton Castle's was fully described by me on its first production in the provinces a few weeks ago. I have only to say that its story of an adulterous French Duc, who seduces a dead demi-monde daughter who has been adopted by his pure and pious American wife, did not please overmuch those Londoners who saw it on Monday at the Grand Theatre, Finsbury. Mrs. Kendal, however, made a great personal success as the long-suffering American wife, who is strangely enough described on the bill as the Duchess of Cluny. "see Miss Helen Church, of Virginia," just as though in that historic State babies were born christened, forsooth! A very striking success was also achieved by a comparatively new young actress, Grace Lane, as the girl the Duc has seduced, and who, in that Secret Orchard and whom he describes as having "the devil in her eyes." She is a little blond, too, I can tell, and makes things hum considerably before her betrayer is fatally wounded in a duel.

While poor C. H. Macdormott was being buried on Tuesday the news arrived of the sudden death of George Conquest, the celebrated theatrical manager, comedian and gymnast, who from his youth almost up to the time of his death, at the age of sixty-four, was either engaged in playing or using or inventing all sorts of wonderful pantomime contrivances for grotesque acrobatic figures. Conquest, who starred a while in America some years ago, meeting with a severe accident on the road, was one of the most startling acting gymnasts ever known, and when he had the Grecian Theatre, formerly the Eagle Saloon, in the City Road, from about 1860 to 1882, all London was wont to travel there to see him play a dwarf, a giant's head, a tortoise, a bottle imp, and what not. He was the author of or part author of about fifty pantomimes and of over a hundred dramas, many of which he wrote in collaboration with Paul Merritt, Henry Pettitt, and the aforesaid Macdormott. He was a comedian of rich humor and gave many memorable performances, especially Peter Crawley in It's Never Too Late to Mend, Zacky Pastrana, the man-monkey, in For Ever, and the villainous centaurian miser in that seven-act thriller entitled Hunkin'. He had acquired considerable property and must have left a large fortune. I had known him many years and always found him a kindly and quiet fellow, crammed with genial anecdote and theatrical lore. Moreover, what Conquest, who was a companion scholar of the Coquellins in France, did not know about the French drama was not much worth bothering about. He was buried at Norwood yesterday near the aforesaid poor old "Mac."

Next Wednesday Forbes Robertson and his charming American wife, Gertrude Elliott, will make their second experiment at the Comedy, and their many admirers will fervently hope that it may be much more successful than their first, Count Terna. In a manner the new play may be said to start with a good chance, for it is an expanded version by the same author, Louis Napoleon Parker, of M. Tiersell's powerful little drama, The Sacrament of Judas, in which Forbes Robertson was wont to act with Mrs. Patrick Campbell at the Prince of Wales. Mrs. Campbell gave the manuscript and rights in this play to Mr. and Mrs. Forbes Robertson as a wedding present.

On Thursday Mrs. Campbell will herself have a new production at the Royalty, where she has established herself such a firm favorite. This play is an adaptation made some time ago by J. M. Graham of the Spanish dramatist Echegaray's play, Mariana. This is not a descendant of the same named hapless lady who lived in the moated grange, as Shakespeare and Tennyson both assure us. She is, however, quite as charmingly melancholy.

Scot Wednesday Sir Henry Irving will give another matinee of Coriolanus at the Lyceum, and in the evening will give again his marvelous impersonation of Mathias in The Bella and the Monogrammer corporal in A Story of Waterloo. In the course of a week or two Sir Henry will give welcome revivals of Louis XI, The Lyons Mail, and Charles I. In writing of Charles I. one of our best-informed critics says that Ellen Terry played the Queen on the original production in 1872. This, of course, is an error. The original Queen was Isabel Bateman. Miss Terry did not join the Lyceum company till some years later.

There has been, I am told, another marriage from the Gaiety. The newest bride is Maudie Hope, who a few weeks ago succeeded to the character in The Messenger Boy vacated by Rosie Boote, new Marchioness of Headfort and one of the Chief Dames of the Council of the Primrose League, if you please. Maudie's husband is Charles Dudley Ward, a scion of a noble house.

Speaking of the Gaiety, George Edwards, I learn, won £20,000 by the victory of his horse, "San Toy," at the Jubilee Stakes at Kempton Park Races last Saturday. Mention of this reminds me that a former Gaiety Girl, who afterward became a leading actress, Alma Stanley, to wit, has just come out of St. Thomas' Hospital, Westminster, after a series of terrible operations. Poor Alma is in such a state that a fun has been started on her behalf, with Acting Manager H. Gifford Turner, of the Empire, at its head.

Edna May has just added a new song, "Praising the Tune," and a Duchess of Devonshire picture hat, to The Girl from Up There, and Virginia Earle is successfully singing therein the song entitled "The Jungle Queen." The Belle of Bohemia duly disappeared from the Apollo a week ago, and Martin Harvey migrated there with A Cigarette Maker's Romance, which he will next Saturday shut for a revival of The Only Way. In the meantime Manager Lowenfeld has had to pay damages to Actor Hymns, who sued him for being dismissed because he gave a show at the new Lyric Club one Sunday night. Mr. and Mrs. Gene Hughes, who, I understand, will make their debut at the Tivoli on Monday. George Grossmith, Sr., and Yvette Guilbert, respectively, appear at the Palace Theatre and at the Empire on Monday. Lewis Waller produces a new adaptation of Don Cesar de Borgia, to be called A Royal Rival, at the Coronet Theatre, Notting Hill, on Monday. Mrs. D'Alvy Carte has just arranged to sell the lease of the Savoy to William Greet, who, with his partner, E. C. Engelbach, holds releases of the Lyric and the Comedy. Greet, I understand, will run the Savoy on the lines laid down by poor D'Alvy Carte.

PARIS.

Another Farce at the Odéon—Bernhardt and Coquelin Return—Guilbert Reappears.

(Special Correspondence of The Mirror.)

PARIS, May 11.

M. Ginisty, of the Odéon, evidently believes that his theatre will fare better as a competitor of the Palais Royal than as the home of the serious drama. A while ago, after having tried

and found wanting a number of plays that aimed high but did not hit the mark, the Odéon put on Besson and Turguenev's farce, Chateau Historique, old theatregoers stood against at this frivolity on the part of the second subsidized playhouse in Paris, but the success of Chateau Historique proved that Ginisty had not miscalculated. The farce was really good, and it caught on like the automobile craze, and ran for several months. Then another attempt was made at a serious play, in Besson's tragedy, Pour l'Amour. Alas! it was a failure. Possessing some literary merit, it lacked originality of plot and viewpoint of construction. From a pecuniary viewpoint it was even less fortunate, drawing deplorably small houses. This unhappy result seems to have convinced Ginisty that it was idle and unprofitable to attempt to maintain a high artistic standard or to appeal to the brains of his audiences. Not only was it apparent that Parisians cared only to be amused, but also the death of good serious plays was such that his only resource lay in farce. Possibly he was strengthened in his opinion by the series of failures that Kéjane has experienced at the Vandœuvre. Others, too, have fared likewise, and indeed a glance backward over the season now nearing its close shows not a single success to the credit of a play of dramatic worth. To this statement exception may be made in favor of Alfred Capus' two hits, La Vierge and La Petite Fonctionnaire. But Capus hardly comes under this classification, his plays being, in fact, light a texture. The powerful dramatic and emotional does not enter into their composition. The season has been, indeed, an inglorious one for Paris, and the successful French playwright of to-day is typified in the builder of silly and salacious farces.

These remarks have been leading me away from my original subject—namely, the new Odéon play, which is a demonstration of Ginisty's faith in farce as a money getter. The play is Ma Fée, by Pierre Véber and Maurice Soulié, and it is not far removed in character from the Cluny and Palais Royal class of farces. A little less audacious in tone, but otherwise the same old story of gay husbands and wives, lovers and mistresses. Not that Ma Fée isn't amusing. It is an excellent specimen of its class, but it is trash, and one regrets to see such stuff at the Odéon. The plot is extremely complicated, and four acts are consumed in its recital. The fun doesn't begin until the third act, the first two being devoted to placing the audience on rapport with the love affairs of the several principals. The husbands are Hoqueton and Ancenis, both officials of the Department of Fine Arts. Hoqueton has a liaison with Madame Ancenis, while Madame Hoqueton is in love with one Sentance, a clerk in the department. To hide their flirtations from their husbands, Madames Hoqueton and Ancenis pretend to be smitten with a young fellow named Champeray, who is the sweetheart of Lucy, Madame Hoqueton's sister. Pretty soon the pretense becomes a reality, and poor Champeray finds himself beset by love-sick women, but heretofore unable, to obtain a position in the department, he suddenly sees his desire fulfilled and is promoted with such celerity that the other clerks are envious and make life miserable for him. Champeray's good fortune has been accomplished through the influence of Madames Hoqueton and Ancenis, but he imagines that Lucy is the cause of it, and calls her his good fairy. Lucy meantime is jealous of her rivals, and becomes cold toward Champeray. Finally an anonymous letter, written by Sentance, is sent to him, and he reads by Madame Hoqueton and Lucy. It makes a rendezvous in the Louvre gallery. All the women show up there, and much confusion, of course, ensues. An English spinster, copying a painting, is annoyed by the various lovers and complains to Hoqueton, who goes to investigate. Champeray also arrives on the scene and there is a general game of hide and seek. The husbands eventually discover their spouses, and take steps to secure divorces, but before that can happen everything is explained and the curtain falls. The Odéon company was not at its best in the farce. Mlle. Soré, who is making her last appearance before joining the Comédie Française, was unsuitably cast as Madame Hoqueton. Mlle. Garriac as Lucy was the best of the women. Albert Lambert, as a lawyer who, while securing divorces for others, is himself deceived by his wife, scored a strong hit. No doubt Ma Fée will have a good run.

An English cast, headed by Edmund Reilly, gave a performance of Caste at the Athene St. Germain on May 7. Mr. Reilly played George D'Alroy in good style. Gladys Unger was an excellent Polly, and G. Henry as Captain Hawtree and W. Lancely as Sam Gerridge were also entitled to praise. The audience was a large one. The company will appear again soon.

Sarah Bernhardt and M. Coquelin are with us again, and Paris is itself once more. Bernhardt is in the best of health after her American tour, and speaks enthusiastically of the courtesies extended her. For the lack of appreciation on the part of some of her audiences, however, she has anything but kind words. Both Madame Bernhardt and M. Coquelin have been overwhelmed with invitations to dinners, luncheons and receptions since their arrival. They made their first appearances since their return at a benefit given at the Ambigu this afternoon for the impoverished members of the defunct Théâtre Populaire. Their stay here is for but a few days, since they open in Lyons May 14, and proceed thence to Geneva, Brussels and London.

There was happy news coming from Coquelin on his return. All the shares in his lottery for the benefit of the Société des Artistes Dramatiques have been sold, and after the payment of prizes the society will have gained, it is said, a profit of over \$200,000. This splendid result has been attained chiefly by the efforts of Constant Coquelin and his brother Jean.

The Comédie Française has revived Phedre, and Madame Second-Weber, who is being put through a number of the most difficult roles, won a qualified success in the title character. Yvette Guilbert is the star of the opening bill at the new Petit Théâtre on the Boulevard, Cléchy.

Charlotte Wiehe, the Danish actress, who has been appearing at the Théâtre des Capucines, is quite ill.

Emile Zola and Alfred Brimeau, whose L'Oragan was so successful at the Opéra Comique, are at work on another lyric drama, L'Enfant Roi.

ROME.

The Dead City Repulsive—D'Annunzio's Home Life—A Rival to Fregoli.

(Special Correspondence of The Mirror.)

ROME, May 10.

Gabriele d'Annunzio's The Dead City came, was seen, but did not conquer! Of all the wearisome, talky-talky plays this is the most wearisome and talky-talky play that I know. A modern imitation of an old Greek play it is supposed to be. A party of tourists pitch their tents in the neighborhood of an ancient, buried city, some ruins of which are still visible on the arid plains, and they learn one of the tragedies that had caused the city's downfall—a brother's incestuous love for his sister, who is also beloved by a married man, the husband of the poor, blind heroine, represented by Duse, and who is the only respectable figure in the drama. Poor Duse! she has been rather hardly treated by d'Annunzio of late. In La Gioconda she is handled during an entire act, and in The Dead City she is blind till the last scene, when she recovers her sight, only to see the terrible tragedy that has been enacted before her sightless eyes.

Had it not been for Duse and Zaccanti, no public, even in Italy, would have tolerated this nasty Greek play in modern dress. Duse's part consists chiefly of laments—laments, when she passes her hand over the face of the girl, who her husband loved and whom she herself, the girl's hair, which falls like a torrent of flowers around her. "How beautiful you are!" exclaims the poor wife. "Every gift is yours to attract man's love!" Zaccanti is wonderful in the brother's part, and the speech in which he describes how his incestuous love began was such

a masterpiece of diction that it was interrupted and encored four times during its delivery.

But neither Zaccanti nor Duse's wondrous art could save the play, although it was better received in Rome than elsewhere, and it has now breathed its last in Venice. At least I so imagine. In its dead form it may find a place on the shelves of some d'Annunzophile, and in its reading form it may also find admirers, for it is written in d'Annunzio's most magic verse and language. Too beautiful, indeed, is its language for its unclean subject, and we can but grieve at so many priceless pearls having been so ruthlessly thrown away upon swine.

I had not seen Duse for some years. I hardly recognized her in this artificial, unnatural play. She, who is all nature, to whom artifice is unknown, is seen here materialized by passions in which she has no part and which she can never feel, either on or off the stage. She is made to act a Wagnerian part, without music, that is robbed of all pretension to life and interest. She moves and opens in a milieu deprived of human reason and also deprived of the harmony of sound, which alone might have led us to forget the unpleasant subject. Then, her part is too unpretending, all the interest being centered on the hopes of the two men for her rival, Bianca, and the only opportunity she has to display her ever wondrous talent is when she stumbles over Bianca's dead body and exclaims: "I see! I see! I see! I see!" This is the only opportunity she has and she makes the most of it. The whole house thrills at those three cries, but they cannot make a play.

Zaccanti hates his part, but he plays it with all the flesh, nerves, spirit of his being. Who has not heard him tell the story of his incestuous desire for his sister, known not what revelation is. Describe it? Who can?

He also, like Duse, dreams of an Italian classic theatre, but not a d'Annunzio theatre, though d'Annunzio would give much to keep Zaccanti harnessed to his chariot; but I doubt whether he will do it, unless he changes in system.

Zaccanti, by the bye, thinks Naples the best place in Italy for an artist, and as Novelli has settled in Rome, so Zaccanti intends some day to settle in Naples.

In Italy we are almost sorry to see d'Annunzio and Duse united again, though it is only in a literary sense. D'Annunzio wrote so brutally about her in one of his books that no woman ought ever to have forgiven the insult, even for the sake of art. D'Annunzio now spends most of his time in his villa, between Fiesole and Florence, and works hard there in a library furnished in fourteenth century style, with huge wax candles lighting it at night. A halo of eccentricity and scandal surrounds him and adds to the attraction Italians feel for him.

I once attended one of his lectures, and the crowd was so great that he could scarcely be seen or heard, excepting by those quite near him. But all the literary and fashionable worlds of Rome were there, and all hung on his words as if he were a god speaking to them. In appearance he is small and almost insignificant looking, and is quite bald, though still a comparatively young man. He speaks the Paris dandy and dresses accordingly.

Duse was also present at this same lecture and looked quite cross when she was recognized and cheered by the audience. During the lecture she sat with a sad, gloomy look on her face. Her dark eyes were darker and more melancholy than ever, and they had strange, mysterious lights shining within their depths whenever she was interested in certain parts of the lecture. When the lecture was over she received more ovations than d'Annunzio, and this seemed to annoy her. She almost rushed through the crowds that barred her way, and frowned on them as only she knows how to frown when she is irritated and annoyed. A sad history is written on her face, and I felt sorry for her. I do not think I ever saw so tell-tale and melancholy a face.

Novelli has a new play by Alcega, the author of Papa Leoneard. Master Pasquale it is called. The plot describes the father of a family whose dream has been to become an artist, but was prevented from becoming one by various circumstances. So he works and works to provide his son with the means of becoming a great master, and succeeds. Pasquale becomes a great composer. He is the product of four generations of musicians, who were destined to give life, at last, to a genius. Pasquale is of Neapolitan origin, but the scene is laid in London.

The libretto of Bolto's Nero is now published and is sold by the brothers Treves, of Milan. It is in five acts. The opera is finally promised for next year. Bolto can scarcely count the number of times he has rewritten this opera, and its production will be a world-wide sensation, so long has it been expected. But Bolto always said that he would never give it so long as his friend Verdi lived, and he has kept his word.

Masagral had a long talk with our young King some little time since respecting the reintroduction of drums in the Italian army. The King said that his reason for doing this was that trumpeters frequently contracted dangerous chest diseases while playing the trumpet when marching. He gave as example a strong young fellow who was once a trumpeter in his regiment and who was now a servant in the King's household, having contracted a chest complaint because of which he cannot go up four steps without stopping.

The King also told Masagral that he wished the repertoire of the military bands to be reformed. He objected to operatic music for military bands, and would like a revival of the inspiring marches of the seventeenth and eighteenth centuries.

Masagral, by the bye, is going to be his own publisher for his new opera, Vestigia. Perhaps this determination is owing to the fact that one of his publishers has realized over \$50,000 by one of his operas alone. This, I believe, is the first instance of an opera composer publishing his own music.

Puccini, I hear, is going to set The Lady and the Buttery to music. He would have liked to put Cyrano de Bergerac into operatic form, but Rostand refused his consent.

Fregoli is now in good health again and is shortly going to tour in Spain and South America. But he has now a serious rival in Frizzo, who is as remarkable as Fregoli in transforming himself into many different parts before the spectators' very eyes.

There is a woman harpist here who plays on a new chromatic harp which has no pedals. We have also had a new tenor lately, Bondi, who thinks nothing of having everything he sings encored three, and even four, times. And he is not young or good looking, but a plain, fat little fellow, with no music or poetry written on his face. His throat, however, is full of both.

S. F. Q. R.

HAVANA.

No End of Amusement—Opera and Drama—Lowenfeld's Circus.

(Special Correspondence of The Mirror.)

HAVANA, May 21.

With opera at the Pavlov, drama at the Tacon, zarzuelas at the Alhambra, comedies at the Alhambra and Lara, and vaudeville at the Cuba, together with a good circus, we have plenty of amusements at present.

The Lombardi Italian Opera company sang its opening bill at the Pavlov Alhambra. The house was crowded, and applause was liberal. La Traviata was also capably sung. Señora Palermi Lery was an ideal Violetta, and immediately sprang into favor. Señor Francesconi, as Alfredo, was favorably received for his acting, but his voice is of only limited register and volume. Señor Bonanelli, the baritone sang with much grace as Germont. We have also had Carmen, with the principal roles in the hands of Señorita Emma Longhi and Joaquín García. The orchestra under the leadership of Señor Emanuel is ably directed.

The Serrador-Mari Dramatic company, at the Tacon, is also playing to good business. El Loco Blas was their first bill, and the entire company appeared to good advantage. Señora Mari, as Fuchanta, portrayed that character with strong emotion, and Gabriel de Medina,

LESLIE BINGHAM.



Leslie Bingham is represented as Lucy in the first act of The Dairy Farm in the above picture. Some critical expressions on her work follow:

Miss Bingham is a pretty brunette, very graceful, with a sweet, resonant voice that is well used. Her work in The Dairy Farm wins universal praise, and for a young actress her hit has been a notable one—Baltimore "World."

The author divides the honors with Leslie Bingham, who portrays in a most lovable manner the character of Lucy. She is exceedingly graceful and dear to the audience before the final curtain. Boston "Journal."

Among the feminine members of the company, the best work was done by Leslie Bingham, as Lucy. Washington "Post."

Leslie Bingham, as Lucy, was as sweet and lovable a little woman as one could wish.—Waterbury "American."

as acted by Señor Contreras, was a finished piece of work. Ben Toupinel has also proven a pleasing production. Saturday night the company appeared at a benefit for the Jacksonville sufferers, others who took part were Anselmo Lopez and Señor and Señora Roura. A large audience was present on the occasion, including the Military Governor of the island and his staff.

La Temprenca, Los Estudiantes, Chateau Margaux, Señoras y Melones, Camelo, and Ben Juan de Villa are being well presented at the Alhambra. In the first mentioned play Señoras Leon Lopez and Ransio Soler are meeting with much success.

Al Fronton Jai Alai, a "take off" on a Spanish game which is all the rage here at present, was presented for the first time at the Alhambra Tuesday night, and scored a decided success. The book is by the Robreno brothers, and music by Jorge Ankerma. Other productions are Lorja de Viveres, and Los de Arriba, and Los de Abajo. The Lara has been dark for the past week.

A very enjoyable bill is being presented at the Cuba to large houses. Elvira received a tremendous ovation on her return. Palfrey, Bicycle rider, is also well received. Julia Jimeno, Tina Turati, Agnes Novello, and Raphael R. Cammarano, are also new faces. Delphino, musical clown, completed a successful engagement at this house, and left for the States Saturday. The Wilson Family is back from Mexico, and will make their reappearance to-night.

Tony Lowenfeld, after a tour of the island, has pitched tents in this city. His opening night was Saturday last, and a large crowd was present. He has a good circus and should do well. The Mouliere Sisters, bar performers, do a clever turn, while Carolina and Rodolfo, child trapeze artists, come in for their share of applause. Rose Nymon, Toronto, Martin Lowenfeld, Jr., Jerome and Ledema, Harry Higgins, Josie Morton, Mlle. La Pearl, Miss Del Torelli, Virginia Corraza, Emilio Girard, Mlle. Lottie, Josie Artrossi, Spaulding Brothers, Eddie Rivers, Gerome Brothers, Carl Michel, Victor, Ch. Phillips, and Gonzalez Cardenas are others in the bill.

A Verdi memorial concert was given at the Academy of Enrique Jorda last Saturday.

At the entertainment to be given by the Vedado Club Saturday evening next, an American comedy and a Spanish play will be the features.

J. ELLIS NORRIS.

MEXICO.

Berriol Company Disbands—A New Park Opened—Gossip.

(Special Correspondence of The Mirror.)

MEXICO, May 19.

The Berriol Opera company, at the Renacimiento, has ended its season recently and disbanded. The season promised very well at the outset, and artistically was a success, the company being in many respects the best we have had here. La Bohème brought out at the very last moment, proved the greatest drawing card of the season, and had the management put on quite a season earlier the results might have proven different. Nina Puck made the most distinct personal success, and is really an uncommonly fine artist. Most of the company have returned to Paris.

A spectacle called The Battle of Puebla was the opening attraction at the new Parque Porfirio Diaz. A large crowd was present. The Mexican poems who acted the opposing Mexican and French forces were not thoroughly drilled, but there was a good display of fireworks. Twenty thousand dollars must have been expended before the gates were thrown open, and everything was in first-class style. Another display of fireworks is to be given to-night, and the management promises something unusual.

Maurice Meyerfeld, president of the Orpheum theatre circuit, has been here recently, but denies any present intention of opening a theatre in Mexico.

GEO. MARRING.

ENGAGEMENTS.

Caroline Bohr, by F. C. Whitney, for the leading female role in Nick Carter.

Georgina Pitcher, for Elsie de Wolfe's company next season.

John C. McDowell, for next season with Murray and Minsky's Bon Ton Idols.

J. C. Connolly, with Marks Brothers company next season.

Edwin Mordant, to be featured in the leading role in The Fatal Wedding.

George W. Barker, for Bertha Gifford's company.

Louis Egan, by Frank McKee, for Janice Meredith.

Ernest Lanson, Mr. and Mrs. Harry Jackson, Ralph Currie, Edwin Smith, George Mahony, T. H. Parsons, Arthur Gregory, Willie Gray, and Edna Russell, re-engaged by Arthur Sidman for York State Folks next season.

Lydia Knott, to play Jemima in the same production.

Frank Hagar, with the Henderson Opera company for the summer.

Errol Edmond, by J. J. Rosenthal for the title role in The Telephone Girl next season.

For Dan Sherman's Comedians in Old Dan Tucker: Robert N. Lewis, manager; H. K. Lindemuth, business manager; H. K. Groat, Earl Williams, E. Tiple, E. Kilmont, Dan Sherman, Earl Gillman, Tony Manchette, Frank Powell, Charles Corners, V. C. Scherer, F. F. Matthews, S. Jones, F. E. Emmert, J. W. McChin, T. R. Wilson, Mabel E. Forrest, Dorothy Loucks, and the Sisters Hawthorne.

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News—The performance last night was essentially a triumph for Miss Daisy Lovering, the Cigarette of the production. She entered into the spirit of the role with charming abandon, but at 8 o'clock did she exaggerate this side of the character. Her conception of the role is entirely original; it is not copied. It is a creation of her own, and it is a faithful portrait of the character as drawn by Ouida. In the stronger scenes she imparts to her lines a deft touch that makes itself particularly effective.

Wisconsin—This is Daisy Lovering's week at the Academy of Music. In the role of Cigarette, in Under Two Flags, this little actress finds herself fitted with a part admirably suited to her capabilities. She made her first appearance in it last evening. Her efforts were crowned with success, for she made an undeniable hit.

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LEADING WOMAN—DENMAN AND SWEETEN STOCK CO. GRAND AVE. THEATRE, PHILA., PA.

IN UNDER TWO FLAGS.—Miss Creighton, as Cigarette, was seen in one of the best pieces of work she has done this year.—*The Inquirer*, April 21.
Miss Creighton gave a notable performance of Cigarette, imparting to it all abandon and native grace, and all the heroism with a spice of devilry which distinguished the character.—*The Press*, April 21.
In the third act Miss Creighton is great, and her acting added to the interest and raised the very large audience to the highest pitch when the climax was reached.—*The Press*, April 21.
Miss Creighton as the loving, reckless vivandiere was great.—*Eva*, Telegram, April 21.

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